The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 11, 1922 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

# JUST RELEASED

VAN AND SCHENCK'S COMEDY SONG HIT. SUNG NIGHTLY IN "ZIEGFELD'S FOLLIES"

## I HOLD HER HAND AND SHE HOLDS MINE

# AINT NATURE GRAND?

Words by BILLY ROSE and BEN RYAN, Co-author of "When Francis Dances With Me"

Music by IRVING BIBO, Composer of "Cherie," Etc

Biggest
and Quickest
Comedy
Song Hit
Ever Written
A Laugh
In Every
Line.

***Here's Your Copy***

Sing It Now

Moderato
My big broth - er nev - er went to col - lege, but I'll say, That
Birds and trees and hum-ming bees and lit - tle bab-bling brooks, Mean
he is quite a stu - dent in his own pe - cu - liar way, For
much more to my broth-er than the know-ledge found in books, And
when I ask him why he leaves our house when it grows dark, He
by the way he acts, his joy is cer - tain - ly com - plete, For
says "To stu - dy na - ture with my teach - er in the park"
e ven when he's sleep - ing, you can hear that nut re peat:
CHORUS
"I hold her hand and she holds mine, Ain't na-ture grand? I feel a chill run
"I hold her hand and she holds mine, Ain't na-ture grand? I feel a chill run
down my spine, Ain't na-ture grand? Then I look in - to her eyes, Lis-ten to the
down my spine, Ain't na-ture grand? Na-ture made her as it should, Not too bad and
way she sighs, And she be-lieves my pret-ty lies, Ain't na-ture grand? Do we kiss? I'll
not too good, With me it did the best it could, Ain't na-ture grand? She sings sour —
say we do, To beat the band, Moth-er na-ture taught us to, Ain't na-ture
in my ear, To beat the band, But I'm deaf and I can't hear, Ain't na-ture
grand? When her dad with all his might, Yells "It's time to say good-night," She
grand? She wears skirts that catch the eye, I'll ad-mit she wears them high, But
says "Don't go" and holds me tight, Ain't na-ture grand?" "I grand?"
she's got two good rea-sons why Ain't na-ture grand?" "I grand?"

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# BDWY. TO SEE FEW NEW SHOWS DURING REMAINDER OF SEASON

## Continued Slump in Business on the Road and in New York Indicates That Few Managers Will Make New Productions Before Fall

With the prospect of comparatively few new shows being produced on Broadway during the balance of the present season, New York theatre owners and lessees see a long lean winter staring them in the face, with the consequent rent-reducing demand for shows, instead of the demand being for houses with overabundant shows begging for room as it was two years ago.

Late March will undoubtedly see a large number of the fifty-eight New York legitimate theatres either dark or turned over to the exploitation of motion pictures. There are fifty-one shows occupying Broadway theatres now, but their numbers will be considerably lessened during the next four or five weeks. Of the remaining seven houses out of the total fifty-eight Broadway theatres, two of them, the Forty-fourth Street and the Winter Garden, are being used to house Shubert Vaudeville, two, the Apollo and the Central are already occupied by motion pictures, and three of them, the Plymouth, Greenwich Village and Manhattan Opera House, are prematurely dark.

The abnormal condition, which prevailed the season before last, when shows, many of them mighty good ones, wandered around on the road waiting eagerly for a chance at a Broadway house, is a thing of the past now. Spring will see plays so scarce that any new shows which are produced will be able to get exceedingly equitable terms.

Late spring of last year, saw a number of Broadway houses occupied by films and this spring picture producers and distributors will also be able to take advantage of the conditions by putting big movies into legitimate houses, but with the prevailing indifference of the public to any other than first rate movies there will probably be no more long run pictures on view than there were last year.

The Shuberts, with their seventeen Broadway theatres will undoubtedly be hard put to fill them up. They already have several musical shows ready to go into rehearsal and one or more on the road ready to come into New York to make up for the scarcity of new productions.

The week before Christmas and Christmas week itself saw a goodly number of new shows presented in New York, but now that the holiday period is over few new attractions are coming in.

The revivals brought out this season as a substitute for new productions have not met with any great demand. Those still are not expected to remain very long.

Many of the most prominent producers, among them Charles B. Dillingham, Marc Klaw, the Selwyns, William Harris and Henry W. Savage, have declared their intentions of producing no more shows this season, and their inactivity will of course be felt to a large extent. The absence of George M. Cohan, always a prolific producer, from the producing field will, of course, aggravate the condition considerably.

Despite the frequently published reports to the effect that general business conditions are improving, the next few months will bring more depression than has been seen since before the war, according to business men, and the theatrical industry will, of course, suffer with the rest as it has in the past.

### GRAND OPERA CO. STOPS

BOSTON, Mass., Jan. 9.—Nearly fifty members of the Boston Society of singers finished out their week at the Arlington theatre, knowing that the chances of getting their pay were poor and today it became known that the Opera company had given up. The losses are reported at from $35,000 to $40,000 during the short time the performances have been given.

Edward M. Beck, general manager of the company, blames the hard times, and the indifference of the public to grand opera in English. It is declared that the salaries due the players run over an extended period.

In the middle of last week there developed a situation not unlike that of a strike, when several members of the company took the stand that they would not go on again until some of the money due them was paid. Miss Helen Morrill, the prima donna, smoothed things over, and it was through her influence, it is said, that all the members continued to perform until the company gave up after Saturday evening's performance.

### GRAU ADVERTISES FOR ACTORS

Three hundred actors, for Chautauqua work beginning in April are wanted by Matt Grau, agent, with offices in the New York Theatre Building. All people engaged are guaranteed ten to twelve weeks' engagement at from $40 to $65 a week. Rehearsals will begin in March. Mr. Grau would not furnish the names of the Chautauquas the actors he is engaging are wanted for.

### CO-OPERATIVE OPERA CO. STARTS

SAN FRANCISCO, Jan. 7.—The Imperial Russian Opera Company, run on the co-operative plan, made its first American appearance at the Columbia Theatre here on January 2. The initial bill was "Pigue Dame" ("Queen of Spades") and was well received.

### "MUTT & JEFF" CLOSING

Sim Williams' "Mutt & Jeff," Co. will close at the Majestic Theatre, Peoria, Ill., on Saturday night. Bad business is given as the reason for closing. The company will be brought at once to New York.

### MANHATTAN STOCK CLOSES

The stock company playing at the Manhattan Opera House in "In Old Kentucky" last week, closed its engagement on Tuesday night, after the performance, due to a controversy between the trustees of the theatre, represented by George Blumenthal, and the manager of the stock company, Lewis Wolfe, who has an office in the Playhouse building on West Forty-eighth street, with his wife Georgia Wolfe, the agent.

The members of the cast of the stock company, who had contracts for the week, were not paid by Wolfe, but their salaries were guaranteed by Mr. Blumenthal. Wolfe had paid the rent in advance for the entire week, but as he did not put up the money for the salaries on Tuesday night, the show was closed. Blumenthal paid the actors 50 per cent. of their salaries on Saturday and gave a thirty-day note to Equity for the balance due. According to report, Wolfe expects to be repaid the unused portion of the theatre rent he has paid, in which event he will probably repay Blumenthal for the money advanced for salaries.

"In Old Kentucky" did not draw so very well last week, but the previous week's attraction, "Uncle Tom's Cabin" made a nice profit for the producers.

### EQUITY PLAYERS IN MILLER SHOW

PHILADELPHIA, Jan. 7.—The non-Equity Henry Miller show, "The Famous Mrs. Fair," which closed at the Garrick Theatre here tonight, includes in its cast two Equity members who have not as yet either been suspended or expelled from the Actors' Equity Association for disobeying the organization's rules by going with a non-Equity independent manager. The two members of the company are Florence Carpenter and Betty Hall, both of whom claim they are in good standing in Equity.

At Equity headquarters it was stated on Monday that it is impossible to check up on every non-Equity independent show until they reach territory adjacent to New York. "The Famous Mrs. Fair," it was stated, had been on a tour to the coast and had not reached anywhere near New York as yet, and the company could not be checked up.

### "FAY'S FABLES" GOING OUT

"Frank Fay's Fables" is once more in rehearsal and will probably open out of town in three weeks, preparatory to its Broadway presentation. The show is rehearsing at the Park Theatre.

Fay first started producing his show last summer, but after rehearsing about seven weeks, closed up owing to his Equity cast and chorus around $4,000. He is a member of Equity, and that organization stated at the time that he would not be allowed to start up again unless he straightened out his financial matters.

### "AFGAR" CLOSES

BOSTON, Jan. 9.—"Afgar," the Comstock & Gest production starring the imported Alice Delysia, closed its road tour on Saturday night at the Wilbur Theatre. The company was brought back to New York. "Afgar" never made any sensation, either in New York, where it ran for about twenty weeks at the Central Theatre last season, or on the road.

### "LILLIES" SHOW HEARING

The numerous hearings held before Ex-Judge Lacomb, as referee, in the bankruptcy case of Lillies of the Field, Inc., which owns the show of the same name running at the Klaw Theatre, has brought some exceedingly interesting details to light about the troubles experienced in the operation of "Lillies of the Field."

An involuntary petition in bankruptcy was recently brought against Lillies of the Field, Inc., by Joseph E. Shea, part owner of the show, and two other creditors for small amounts. The court appointed Joseph Klaw, son of Marc Klaw, and Kenneth Spence, an attorney, to act as receivers of the corporation.

Arthur Driscoll, of the law firm of O'Brien, Malevinsky & Driscoll, representing Lillies of the Field, Inc., brought out at the various hearings held before Referee Lacomb, that the show was originally promoted by Harry Stanton, president of the corporation, and from whom according to Mr. Driscoll, Shea and William Hurlbut, the author of the play, are attempting to wrest the control of the corporation.

Stanton, Mr. Driscoll brought out, floated the corporation and produced the show with about $29,000 obtained by the sale of stock to various friends among them a number of actors. He engaged Joseph E. Shea, brother of Pat. F. Shea, to direct the show, paying him salary. Shea also draws agent's commissions from all the members of the cast.

The show started slowly on Broadway and Stanton had to have more money to keep it going. Jos. Shea then borrowed for the corporation $3,000 from Pat. Shea, paying him 30% interest and then $2,000 more, paying him 50% interest, according to the testimony brought out by Driscoll. Shea was given notes for the money borrowed and all the stock of the corporation as security. Jos. Shea and Hurlbut were each given 10% of the stock of the corporation for their services.

Later, it was testified at the hearings, at a meeting held in Pat. Shea's office, Jos. Shea and Hurlbut demanded that each be given 24% of the stock and that the original stockholders be given only 28% of the stock. This was refused by Stanton, and the bankruptcy proceedings were then instituted.

The notes held by Pat. Shea fell due on January 1st, but Stanton, through O'Brien, Malevinsky and Driscoll, obtained an injunction from Supreme Court Justice Geigerich restraining him from disposing of the stock of the corporation to make the notes good.

"Lillies of the Field" is doing a fair business at the Klaw, and President Stanton, of the corporation, declares that it is perfectly solvent.

Last week, it was current rumour on Broadway, Joseph Klaw, the receiver, and Joe Shea had a heated argument in Klaw's offices. Klaw is said to have become incensed over some remark directed at him by Shea and forcibly ejected the latter through the door.

### NEW PIECE FOR BORDONI

Irene Bordoni is to be seen and heard soon in "The Little Filly," from the French of Paul Armont and Marcel Gerbidon, adapted by A. E. Thomas. The production is being made by E. Ray Goetz.

# THEATRES BREAK ALL RECORDS DURING FIRST SIX MONTHS OF 1921

## Colossal Sum Amounting to $897,000,000 Passed Into Box Offices of Theatres and Amusement Places in Year Marked With Slump at End

The U. S. Government's fiscal year, which ended on June 30, 1921, reports of which have just been issued, reveals the fact that the theatres of the entire country during the first six months of 1921 did a colossal business.

A sum amounting to $897,000,000 passed into the box offices of theatres and other amusement places during the first six months of the year which in so far as theatrical prosperity is concerned surpassed any previous period in the history of the country. The last half of the year, naturally, will not show such a record, as a decided slump took place during the summer months and from which the theatres have never recovered. Despite this, however, the record for the entire year is bound to be a record-breaking one. The most important point in this connection can be drawn from the official figures.

The receipts of the theatres and other places of amusements for the year 1921 were 76.9 per cent greater than for the fiscal year of 1919, which ended on the day that war-time prohibition went into effect.

It is true that the prices of admission into the theatres were increased and thereby the total of the 10 per cent tax. It is also true that there were substantial gains made in the business in previous years, but the gains made at that time do not compare with the gain made up to June 30, 1921, conceding that the scale of wages for stage hands, musicians and other employees connected with the theatres and also the salaries of the performers were greatly increased.

Despite this it is certain that the theatres and other places of amusement have never in the history of theatricals made as much money as they did during and immediately following the war.

Like so many other economic developments it is not possible accurately to analyze the cause, but the facts must be taken for their face values, and the year ending June 30, 1921, was the biggest year on record in the point of box office receipts.

The following table shows the total of box office receipts, motion picture theatres included, for two periods, which gives some idea as to the wonderful advance of the theatrical business.

| | Received | Increased per cent over preceding year. |
|---|---|---|
| Year 1918..... | $264,000,000 | .... |
| Year 1919..... | 509,000,000 | 92.8 |
| Year 1920..... | 767,000,000 | 50.6 |
| Year 1921..... | 897,000,000 | 16.9 |

The figures of receipts in the above table are based on the tax receipts of the Government.

At the present time with hundreds of people unemployed in every part of the country many of the motion picture, vaudeville and legitimate theatres are doing capacity business.

### BOSTON BUSINESS GOOD

BOSTON, Jan. 10.—Business in the Boston legitimate theatres was very good last week, although not quite as good as the previous week's. Two new plays opened here this week.

"The Wandering Jew" opened at the Hollis Theatre, taking the place of "Mr. Pim Passes By."

"Red Pepper," with McIntyre and Heath, opened at the Wilbur Theatre, replacing "Afgar."

Fred Stone in "Tip Top" still turns them away at the Colonial.

"Irene" begins its third week at the Sam S. Shubert.

William Hodge in "Dog Love" opens his third week at the Plymouth Theatre. This show has done fairly well here.

A. H. Woods' production of "Happy-Go-Lucky," with O. P. Heggie, begins its third week at the Selwyn.

At the Tremont Theatre D. W. Griffith's big picture, "Orphans of the Storm," is turning them away for the third week.

### NO LOCKOUT IN CHICAGO

CHICAGO, Ill., Jan. 9.—It has been intimated that there will be no strike or lockout of the motion picture machine operators. The president of the Motion Picture Operators' Union, Tom E. Malloy, stating that a tentative agreement with the Allied Amusement Association had been reached on Saturday afternoon. A minimum salary of $80.00 per week for operators in loop theatres and $75.00 for neighborhood theatres and a six hour shift, are said to have been responsible for the settlement. The Motion Picture Operators' Union threatened to call out all operators in Chicago unless their agreement had been accepted by the owners of motion picture theatres.

### PEGGY McINTOSH MARRIES

CHICAGO, Ill., Jan. 9.—Peggy McIntosh, well known in vaudeville, was married last week to Dwight Churchill Robbins, of the Miles Theatre, of Detroit, Mich. The couple are spending their honeymoon in the windy city. Miss McIntosh will continue in vaudeville, having signed to appear with a Maurice Greenwald attraction.

### SHUBERTS TO OPEN FOUR MORE

Four new theatres will be added to the Shubert Vaudeville Circuit within the next two weeks, it was learned on Monday. These four houses will be in St. Louis, Indianapolis, Cincinnati and Philadelphia. Plans for the opening of these additional theatres have been in process of formulation for the past month or more.

In St. Louis, the Shuberts have already played several "sample" vaudeville shows during the last two months. In Philadelphia the Shuberts are playing their vaudeville at the Chestnut Street Opera House, but they will put the Forrest Theatre into vaudeville also, making two houses in that city.

The chief aim of the executives of the Shubert Circuit for some time has been toward its expansion. Unit shows have been played in a number of cities in an effort to test the practicability of playing vaudeville in them permanently.

Most of the Shubert acts have played every house on the circuit already and for the past two weeks have been revisiting them. With the addition of more time, the contracted weeks not yet provided for can be used and more new acts taken on.

### HOFFMAN PIECE TO BE SEEN

Joseph K. Watson, who has signed a contract with I. H. Herk for next season, will stage "The Young Turk," which he has re-written. "The Young Turk," was originally written by Aaron Hoffman about sixteen years ago for Max Rogers. Watson has re-written it, for burlesque and he claims that it will be a bigger success than "Bankers and Brokers" which he is doing with the "Girls de Looks" this season.

### AARON JONES IN EUROPE

CHICAGO, Ill., Jan. 9.—Aaron J. Jones, head of the Jones, Linick & Schaefer Circuit, left last week for a tour of European cities. Mrs. Aaron Jones accompanied him. The couple plan to go to Egypt where they will spent two weeks. From there they will visit Italy, Germany, Hungary, France and England, returning to the United States in May. During the absence of Mr. Jones, his business will be looked after by his son.

### "SALT OF THE EARTH" STARTS

SYRACUSE, Jan. 9.—For a long, long time Harold Bell Wright has written novels which have sold way up in the millions, although critics have chewed up innumerable pencils, and worn out many typewriter ribbons in the attempt to convince the world that there is nothing worth while in his books. It has but recently come to light that Mr. Wright has written a play in keeping with the style of his divers novels,—and that it has been produced!

The title of the play, in which Emma Carus plays the leading role, is "The Salt of the Earth," and was first given to the theatregoing public last week at the Weiting here. The play was produced by the Surac Company, which is "Carus" spelled backwards.

The plot of the play, which is done well by capable actors, is, in itself, simple, and very booky "old stuff." The plot of the piece, in fact, is so simple that even the St. Vincent's Orphans, who were guests of the company at the first matinee, last Monday, were thrilled, and extended a hearty vote of thanks to Mr. Wright and the company for their excellent work.

In the play, Emma Carus plays the part of an Irish girl, Nora, who has come to the La Rosa Ranch, in Arizona, direct from the "ould" country, in search of her brother, an ex-cabman, who has turned cow-boy, as is the way with the taxi drivers. Her brother has but recently left the ranch, deserting his boss, "little" Jack Morgan, who had befriended him. Larry, Nora's brother, it has been reported, is hanging out with a gang of cattle rustlers. But Nora (Mr. Wright would undoubtedly be puzzled if he were called upon to give another Irish lass a name), is the "bluebird of Happiness" and brings sunshine and joy to the La Rosa Ranch,—but, finding that her brother has turned sheepherder,—or rustler, leaves for the South to save him. (All of which goes to make up a play.)

But the orchestra takes up its cue for the villainous ta-ra-ra-de-da- music, the infamous band of aspiring followers in the footsteps of Jesse James, and the New York Taxi Company, are rounded up, and lo! Norah's brother has not been tampering with the law for these many years, but is really a deputy sheriff! He has been doing a little detective work, and has made the brilliant discovery that the head of the band of criminals is a slicker who has succeeded in getting "little" Jack Morgan's ranch away from him, by dirty work. But when said slicker comes to take possession of the ranch, he has several .44's (a not so well known type of revolver) pressed against him. Whereupon, he is allowed to escape,—after the deed to the ranch has been turned over to "one of the boys." But that's not all. Give you three guesses as to what happened to Norah. Yep! She and Little Jack Morgan announced their engagement just before the asbestos curtain dropped.

And that's the sum and substance of the "Salt of the Earth."

### DEMPSEY SHOW BREAKS RECORD

SAN FRANCISCO, Jan. 7.—Jack Dempsey's vaudeville show broke the record at Pantages' theatre here last week, getting $20,000 at 50 and 75 cents. The house seats only 1,700, but with four shows a day succeeded in packing in hordes of people. Each performance saw the house filled with an almost entirely new audience.

### CHARLES WILSON IN HOSPITAL

Charles D. Wilson, manager of Gus Hill's "Girl From Greenwich Village" show, is confined to a local hospital in Jamestown, Pa., suffering with a nervous breakdown. During his absence the company is under the management of Charles Williams, who formerly managed Mr. Hill's Minstrel Show.

### "GREENWICH FOLLIES" THE LEADER

CHICAGO, Ill., Jan. 9.—The "Greenwich Village Follies," led all attractions in Chicago for New Year's business. On the last day of the year the "Greenwich Follies" played three performances, the total receipts for the day being $10,000 passing all other attractions for business.

### "BENVENUTO" SCORES

SAN FRANCISCO, Jan. 7.—"Benvenuto," a new play by Louis Bennison and Bennett Musson, was given its premiere at the Alcazar Theatre, January 1st, and scored immensely.

The story of "Benvenuto" is that of a youth of the Middle Ages, whose father has determined he shall be a musician. He himself much prefers art and finally he adopts his chosen calling, that of a sculptor. He succeeds beyond his fondest hopes and is in a fair way to achieve fame and fortune when he falls madly in love with a young woman of almost royal blood. His meeting with her has been the merest chance, but the affinity between the two is such that he manages to overcome every obstacle keeping them apart. The ending is very satisfactory.

Bennison was seen in the leading role, and supporting him was the full strength of the Alcazar players, with many extra players. Gladys George played the chief feminine part, and the other important characterizations were excellently portrayed by Ben Erway, Charles Uhl, Ralph Bell, Richard Allen, Ned Doyle, Frank Wallace, Marie Dunkle, Anna McNaughton. All told some thirty actors fill the balance of the cast. The drama is full of good lines and constant action, with bits of comedy. The Alcazar management provided beautiful settings for all the four acts, the third act being unusual, representing the workshop of the old-time goldsmith, with its huge furnace and the apparatus for melting the bronze and pouring it into the mold of the statue. The play is of the order of a costume play, and was carefully dressed. The play could easily run for several weeks, judging from the reception it received at every showing, but Bennison is slated to leave for Australia on next outgoing steamer, where it will be presented, then to London, after which it is scheduled to come to New York.

### STAGE CARPENTER KILLS SELF

Bernard Wood, a stage carpenter, killed himself and attempted to kill a Miss Alice Mason by slashing her with a razor last week when she repulsed his advances. Miss Mason is still in the Knickerbocker Hospital seriously suffering from wounds in which 100 stitches were made by surgeons, while Wood has died.

Wood, who had been living at No. 207 West Eighty-seventh Street met Miss Mason when she first moved into the building. Last Thursday, when Miss Mason returned from work she overheard moans from the room occupied by Mr. Wood. On entering she found him with both wrists slashed with a razor and bleeding profusely. In an attempt to take the razor from him she was severely slashed about the neck and shoulders. A policeman who was called also received severe wounds before overpowering the crazed man. Wood died five hours after arrival at the hospital. Miss Mason is expected to recover.

### "VALE OF CONTENT" REHEASING

"The Vale of Content," a new play, which the Alviene Players, working under co-operative plan will produce early this month, is now in reheasal, with the following cast: Edward Mackay, Marie Langtry, L'Strange Millman, Ann Anderson, George B. Holmes, Anna St. Lawrence, Marion Crudden, Anna Marston and George P. Buckley. Frederick Loomis is directing.

### "OVER THE HILL" RECEIPTS BIG

The receipts for "Over the Hill," the motion picture, has totaled $2,500,000 since its release. These receipts are up to December 31.

### DAISY HARRIS

Daisy Harris, whose likeness is seen on the front cover of this week's issue of the CLIPPER, is at the Casino Theatre, Brooklyn, with the "Maids of America" company. This is Miss Harris's first appearance on the Columbia Circuit under the management of J. Herbert Mack. She is proving a success all over the circuit for her dancing and singing ability.

Miss Harris is the partner of Dick Lancaster, who is the straight man in the same show.

# DRASTIC SUNDAY ACT INTRODUCED IN HOUSE OF REPRESENTATIVES

## Sunday Observance Law Forbids All Labor on Lord's Day Except Works of "Necessity and Charity"—Bill Is Aimed at Theatres, and All Amusement Places

WASHINGTON, D. C., Jan. 9.—A new amusement bill, characterized as "A Sunday Observance Law," was introduced in the House of Representatives last week by Congressman Roy O. Fitzgerald, of Ohio, a member of the District Committee, to which it was referred.

The bill, wide and far reaching in its effect is the most sweeping act presented in years and if passed, will not only revolutionize the theatrical business but innumerable other industries as well. The bill forbids all Sunday work, except works of "necessity and charity." It fails to define what such labors are, although it does recognize the necessity of performing household duties on Sunday.

The real purpose of the bill appears to be to close all places of amusement on the Lord's day. Theatres, motion picture places, vaudeville houses, dance halls and other places of amusement are included in the sweeping terms of the bill, which also prohibits "unlawful sports."

Penalties for infringement of the provisions of the law prescribe a fine of from $5. to $50. for the first offense, increased from $25. to $500. for the second, with six months in jail.

Little news regarding the proposed bill, is available here, but it is said that the act, far reaching in its affect upon the theatrical business is to be supported by a large number of people.

### HALES HUSBAND TO COURT

Bertha Burke, a vaudeville actress, caused her husband, Joseph C. Burke, to be haled up before the magistrate in the West Side Court last week on the charge of disorderly conduct, claiming that he had caused a rumpus when they accidentally met in front of the Strand Theatre Building on Broadway several weeks ago. The Court heard Mrs. Burke's complaint and suspended sentence against her husband.

Mrs. Burke, who lives at the St. Margaret Hotel on West Forty-seventh Street, alleged in court that when she was walking past the Strand Theatre on December 12th at eight P. M. in company with her dancing partner, George Hill, and another woman, they met her husband, from whom she had been separated for over a year. Her husband, she charged, became exceedingly excited and made a grab at Hill with the obvious intention of doing him bodily harm. He was restrained, but Mrs. Burke obtained a summons for his arrest, and served it early last week.

### FRANCES WHITE SUED

While playing at the Shubert-Crescent Theatre, in Brooklyn just two days before **Christmas Eve, Frances White** was unexpectedly handed a summons, in a suit for payment of $520 worth of lovely lingerie and other feminine dewdads alleged to have been purchased by her from Anna Sault of No. 118 West Forty-eighth street. The papers in the action were filed last week in the Third District Municipal Court on West Fifty-fourth street. The suit was brought by Max Wiesenfeld, of No. 25 West Thirty-fourth street, who is assignee of the claim.

### WILL ROGERS SHOW OPENS

PHILADELPHIA, Jan. 11.—Will Rogers, in the "Ziegfeld Frolic," opened here last night at the Garrick Theatre for a limited run. In addition to the star Brandon Tynan, Jimmy Duffy, Jack McGowan, Eva Shirley, Arthur West, Barbara Dean, Lotta Miles, Pearl Eaton, Annette Bade and Al. Roth are being featured in the show's newspaper advertising. The show opened to a $3 top.

### BILL POSTERS FORM UNION

ALLENTOWN, Pa., Jan. 9.—The bill posters of this city at a meeting held last week organized Allentown Local No. 51 of the International Alliance of Bill Posters and Billers of the United States and Canada. Officers elected were: William J. Lutton, president; John Searl, vice-president; Paul Leiser, secretary; Alfred Deitrich, treasurer.

### "REGULAR GIRL" GOING OUT

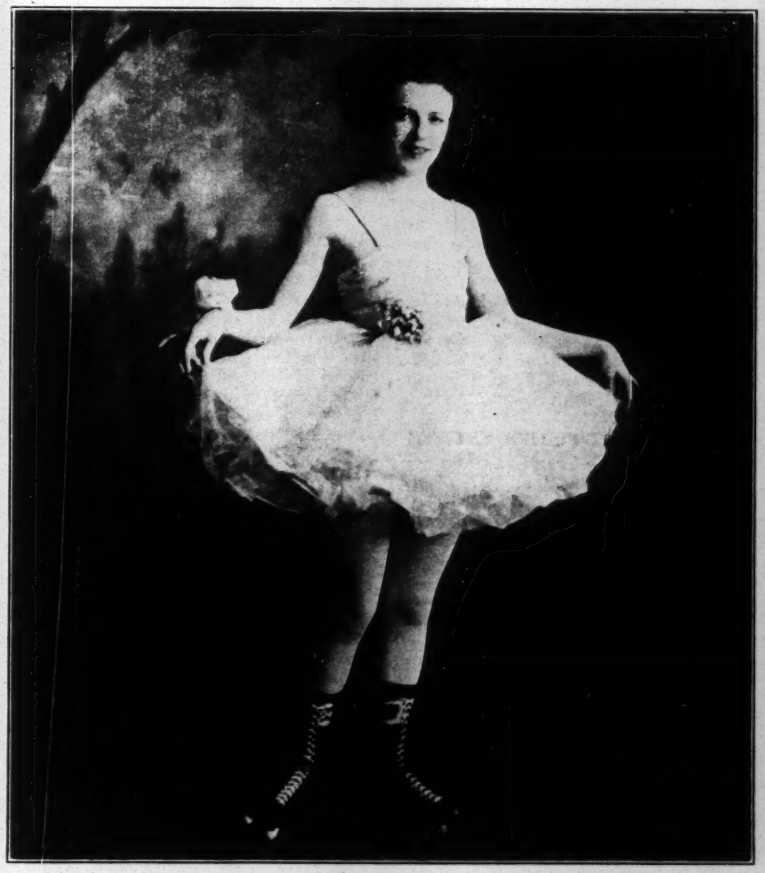
The Shuberts will soon start rehearsing their new musical comedy entitled "A Regular Girl," in which Cecil Lean and Cleo Mayfield will be the stars. The book is by Cyrus Wood and the musical numbers by Sigmund Romberg.

### TROY TO HAVE A STRAND

TROY, Jan. 9.—Within ten days, work will be started on a new Mark Strand house here. The Mitchell H. Mark Realty Company, owners of the Mark Strand Theatres in Brooklyn and New York, will own the house, the property on which the new theatre is to stand being leased for twenty years.

The theatre will be located on River street, between Fulton and Grand. The plans call for a seating capacity of 2,000, the approximate cost being $400,000.

The property was leased from the River Front, Inc., of Albany. John Shapiro and Sons, theatre construction specialists, have been given the contract for the building of the new playhouse, which will have a stage suitable for the production of legitimate plays.



**PEARL DALEY**
**of DALEY MAC and DALEY**
Playing B. F. Keith's Palace Theatre, New York, Week of Jan. 9
**Wishing a Happy New Year to All**
Direction of MAX HAYES

### SMITH AND DALE AT MAJESTIC

Although the Shuberts were granted an injunction last week restraining Joe Smith and Charles Dale, of the Avon Comedy Four, from appearing for any theatrical manager other than themselves, the enjoined act is appearing at the Majestic Theatre in Chicago, an Orpheum house, this week, the injunction orders not having been signed by Federal Judge Augustus N. Hand, of the United States Court of the Southern District of New York up to the time of going to press on Tuesday. The signing of the order, however, is expected the end of this week.

What Smith and Dale, will do now is a matter of speculation. Unless they go with the Shuberts they will not be allowed to appear on any stage in the United States for a period of three years, the term of the contract upon which the Shuberts sued.

Smith and Dale were contracted to appear in Shubert Vaudeville at a weekly salary of $900, with an increase of $100 a week each year of the contract, but refused to open up at the Winter Garden in September, when they were billed as the Avon Comedy Four instead of as Smith & Dale, as their contract specified. They opened up on Keith Vaudeville soon after at a salary for the quartette of $1,250 a week. The Shubert contract called for the payment of the salaries of the other two members of the quartette by the Shuberts, outside of the $900 a week paid Smith and Dale.

An appeal may be taken from Judge Hand's decision, but Kendler & Goldstein, Smith and Dale's attorneys, would not say what their plans are. In case an appeal is taken the injunction order will still be effective, unless a stay is granted.

### PASS TAX FOR ACTORS' FUND

Although the ten per cent war tax on theatre passes has been declared off by the government since January 1, the Shubert vaudeville houses in New York, the Winter Garden and the Forty-fourth St. are still collecting the ten per cent, but are giving the money collected to the Actors' Fund.

### BIG ILLUSION CO. FORMED

ZANESVILLE, O., Jan. 9.—Four men of this city and one from Cleveland are the incorporators of a new theatrical company which was formed last week and incorporated in Columbus, O., for $1,000,000.

The incorporators are Attorney A. A. George, Sam E. Lind, Frank W. Davis, Grover George of Zanesville and E. F. Felton, Cleveland.

The company was incorporated under the name of the "Mysteries Production" company and will operate and manage theatrical plays and performances particularly in the illusion and novelty branches of the theatrical business.

Grover George is a well-known magician and has appeared in several local performances.

Messrs. Felton and Grover George said Friday that it is the intention of the company to organize the most spectacular and complete magical and novelty production in the country. A road company will be formed in Zanesville and will be handled by Mr. George. It is planned to have a cast of at least 20 well known artists in the organization while on tour.

In addition to magic and illusion there will be musical, posing, dancing and tabloid comedy in the new company. The production will be staged on a magnificent basis and will open in New York. The costuming and settings will be under the direction of New York theatrical producers.

### MANN'S SHOW CLOSING

Louis Mann's show, "Nature's Nobleman," playing at the Forty-eighth Street Theatre, will close its run on Saturday night of this week. This show has played eight weeks at this house and at the Apollo Theatre, where it opened on November 14. It has never caught on, playing to an average weekly gross of under $5,000.

Louis Mann, an ardent member of the Actors' Fidelity League, set out to cast his show entirely with non-Equity actors early in the season, but before he opened in New York found it necessary to obtain the protection of William A. Brady, so that he could engage Equity actors through Brady's membership in the Producing Managers' Association. At first called "In the Mountains," the show opened up in Baltimore and Washington several months ago, with one Equity member, who had resigned from that association.

At the Washington showing Sam Shipman, co-author with Clara Lipman, of the play, declared that he would not allow his name to be used on the billing unless changes were made in the cast. The show closed that week, came into New York, and rehearsed again for several weeks, with several changes being made in the cast.

### "GREEN JADE" CLOSES

"The Green Jade," the Jules Hurtig show which opened Jan. 2 at Shubert's Garrick Theatre, Washington, closed last Saturday night in Baltimore.

The play showed every sign of enjoying a promising run when it first opened and the announcement of its closing came as a surprise to everybody. The play, which showed at Washington and Baltimore one week each, was intended to be brought to Broadway.

### CONTROL ALL OSHKOSH THEATRES

CHICAGO, Ill., Jan. 9.—The Saxe Brothers of Milwaukee, Wis., have purchased the Grand Theatre, in Oshkosh, Wis., from Roy Cummins. Billy Mick, has been appointed manager of the new house. With the purchase of the Grand, the Saxe interests now control all theatres in Oshkosh, which include the Orpheum, and Majestic.

### UNION SQ. HOTEL REOPENS

The famous Union Square Hotel, at the corner of Union Square and 15th street, has been re-opened as a first-class hotel. It has been entirely remodeled and redecorated and now contains 150 rooms.

The Union Square is one of the landmarks of the city and was famous in past decades as a center during political campaigns and great sporting events.

# PREACHER PROTESTS AGAINST ANY CHURCH THEATRE ENDORSEMENT

## Rev. John Roach Straton, Baptist Minister, Says Theatre Is Arch Enemy of the Church and Condemns Any Indorsement by Preachers

The Rev. John Roach Straton, pastor of the Calvary Baptist Church, in West Fifty-seventh street, who has in the past severely criticised the present-day theatre, the producers and actors, has once more come into the limelight. This time, he declares, he will take issue with Methodist ministers who look broadmindedly and kindly on the theatres. Those men are Harry Dwight Miller, of the Hanson Place M. E. Church, Brooklyn, and Rev. Dr. J. Lewis Hartsock, pastor of the St. Andrews Methodist Church.

According to the Reverend Harry Dwight Miller, "The ban placed by the Methodist Church against the theatre is obsolete and misrepresents the spirit of Methodism to the outside world." This speech was made after Harry Davenport, who plays the lead in John Golden's "Thank You!" at the Longacre Theatre, made a plea from the pulpit for the support of clean shows and the boycott of salacious and indecent plays.

Dr. Straton, in speaking of Mr. Miller's speech said:

"One of these preachers, from his pulpit in Brooklyn, advised the people to attend the theatres. This brother was one who was actively identified with the 'Wayfarer Pageant,' that was given some time ago in Madison Square Garden, under the auspices of the ill-fated Inter-Church World Movement.' That theatrical effort was the supreme expression of the worldly spirit which was behind that whole abortive, man-made inter-church effort. This brother preacher was evidently so fascinated by his contact with the actors and actresses, who mixed up with the church people in the cast of the 'Wayfarer,' that his sense of spiritual values has been thrown out of proportion.

"As one New York preacher I wish to enter my protest against any endorsement of the theatre, in its present condition, by the Christian church. It is the arch enemy of the church. It is under the domination and control of a little handful of Jews—men who are not only utterly alien to all Christian ideals, but who are not even loyal to the teachings of the Synagogue. The moving picture people and the theatrical forces of today are making a concerted, determined, and heavily financed campaign for the destruction of the Christian Sabbath, and through that for the overthrow of the Church of Christ.

"And so it is concerning what these preachers said also about the dance. The frantic effort of some modern preachers to win and hold the young people to the church by the dance would be amusing if it were not so pathetic, and often so tragic in its consequences. These preachers argue that 'we ought to fight the devil with fire,' but the trouble with that is that the devil has more fire than we have. The better thought, even of the secular world, has awakened to the moral dangers of the theatres of today."

### PHILADELPHIA SHOW CHANGES

PHILADELPHIA, Jan. 10. Three new plays come to theatres here this week to replace the shows that shared in the holiday week business. The Forrest Theatre is dark this week. The Shuberts plan to turn it over to vaudeville.

At the Broad Theatre Sam H. Harris' play, "Only 38," began on Monday a two weeks' engagement, replacing Ethel Barrymore in "Declasse."

Al. H. Woods' farce, "Ladies' Night," opened at the Lyric Theatre on Monday, following McIntyre & Heath in "Red Pepper."

Will Rogers in F. Ziegfeld, Jr.'s road version of the Ziegfeld Frolic, opened on Tuesday at the Garrick Theatre; Henry Miller and Blanche Bates, in "The Famous Mrs. Fair" having closed its engagement this house on Saturday night.

At the Walnut Theatre, Holbrook Blinn opens his third and last week in "The Bad Man." William A. Brady's production, "The Skin Game," will open here next Monday.

"The Passing Show of 1921," with Willie and Eugene Howard, opens its next to last week at the Shubert. This show has done exceedingly well here since it opened.

"The Bat" begins its sixteenth week at the Adelphi. On Thursday of this week it will have reached its 125th performance in Philadelphia.

### "MARY" OUT AGAIN

"Mary," the George M. Cohan musical play, is out again, and this week is at the Bronx Opera House.

Sam Harris is making the production, due to the fact that Cohan is not producing this season. This is the result of Mr. Cohan's differences with the Equity Association and rather than deprive the writers of "Mary" from the earnings of the show turned the piece over to them and the production arrangement with Harris followed.

### ROBBINS BOOKS BORO PARK

The Boro Park Theatre, Brooklyn, which was formerly booked by the Keith Office is now being booked by the John R. Robbins office.

### "ROSA MACHREE" SEEN

"Rosa Machree," a comedy drama, was presented Monday night at the Lexington Opera House, with Miss Julia Adler in the leading feminine role. Miss Adler is the daughter of the noted Yiddish actor Jacob Adler, and made her debut on the English speaking stage. The girl played by Miss Adler was the daughter of an English aristocrat disowned and exiled to America by his father for marrying a Jewish maiden. Portraying the girl of mixed parentage she did fairly well though she, like the rest of the company, seemed in need of a parental stage director to keep them from going wild. In her quieter moments Miss Adler's character has a penetrating and appealing quality.

The play itself might have had some weight as a play for racial tolerance but Edward E. Rose has filled it with his characteristic theatricalism in making the piece a feminine and East Side version of "Little Lord Fauntleroy."

### ACTRESS TO GET FISHER ESTATE

CHICAGO, Jan. 9.—Practically the entire estate of the late John C. Fisher, which is estimated between $60,000 and $70,000 has been bequeathed to Mrs. Olivia Depp Sellers, an actress of St. Louis, Mo. The will states that "any persons who claim to be heirs at law to any part of my estate" are cut off with a bequest of $1.

Mrs. Sellers is said to have been an actress in several productions of Fisher's. He is survived by two sisters, a half brother and a daughter.

### "REGULAR GIRL" CAST COMPLETE

The cast for "A Regular Girl," the new musical comedy to be produced by Messrs. Shubert, is now complete, and will include besides Cecil Lean and Cleo Mayfield, Tom Lewis, Harry Carson Clarke, Robert O'Connor, Clarence Nordstrom, Edith Baker, Jane Carroll, Gertrude Mudge, Violet Strathmore, Kitty Flynn, Harold Gwynne, and Beatrice and Marcella Swanson. It was said at the office of the Shuberts that the title of the piece may be changed before it opens.

### VAUDEVILLE BUSINESS BETTER

The long looked for, and often predicted better business in vaudeville is at hand, with the financial reports of the various circuits showing an increase of ten and fifteen per cent and in some instances twenty per cent since the first of the year.

With the reports of better business, pouring in from the outlying houses on the various circuits where the real slump in business was mostly felt comes an assurance of work for the acts laying off and better money for the acts that are working. The increase in gross returns in the smaller towns has been a slow and steady increase and not a sudden boom due to some local boost thus giving the assurance that the increase in business will be a permanant one.

Business in the bigger houses on the larger circuits have not been as hard hit as the smaller houses in the smaller cities, but have been forced to carry the load of the smaller ones. The Keith, The Orpheum, Pantages and Loew circuits all report better business from the smaller towns with about the same gross from the larger ones.

Even on the smaller time a steady increase has been noted without any means of averaging the amount. The smaller circuits are demanding and paying for better and bigger acts while the houses are increasing their bills from three and four acts to five and six.

In the larger cities managers are trying to boom business with the help of feature pictures and names. In pursuance of this policy some of New York's houses, particularly the Moss and Proctor circuit, has booked big feature program pictures as far ahead as six months.

### NOT TO LOSE CONTROL

SAN FRANCISCO., Jan. 9.—Rumors that the Marcus Loew Circuit is to take control of all Loew theatres on the Pacific Coast out of the hands of their representatives, Ackerman & Harris, were emphatically denied by Sam Harris, of Ackerman & Harris and E. Shiller, general representatives of the Loew Vaudeville Circuit. "Ackerman & Harris have been the Loew representatives on the Pacific Coast and will continue in that capacity," said Shiller. "No change is contemplated." The report was current that because of business misunderstandings between local representatives and the heads of the Loew circuit, the Pacific Coast control of the circuit would be taken out of the local representatives' hands. Neither Harris nor Shiller would venture a guess as to how the rumor originated. "The facts of the matter are these," said Harris. "For a long time the Loew theatres of the Pacific Coast have been conducted and managed in a manner not in keeping with the system used by the Loew interests in the East. Mr. Shiller, as general representative of the circuit, is now in San Francisco to reorganize the circuit so that the entire Pacific Coast houses of the Loew circuit will be conducted in the high-class manner that prevails in the East. There is absolutely no change in the Pacific Coast representative contemplated."

### MRS. CARUSO IS EXECUTOR

Surrogate Cohalan granted on Monday the application by Mrs. Dorothy Benjamin Caruso to appoint her ancillary administratrix of the New York estate of Enrico Caruso, opera singer. Her application was supported by the consent of all the Caruso heirs. She is required to give a bond of $210,111. The Surrogate's order restrains her from removing any of the singer's property from the State until the amount of the transfer tax payable to the State is determined.

### RAY PAYTON COMPANY OPENS

Ray Payton, nephew of Corse, opened the Ray Payton Players on Monday at the Supreme Theatre, Brooklyn. The company was to have opened on Jan. 2, but was delayed for a week, on account of failure to secure a license for the house.

### BEN BARD IS ILL

Ben Bard, who is appearing over the Shubert time in the Bard and Pearl act is ill and is now in a hospital.

### DOROTHY JARDON IN FIRE

Dorothy Jardon, grand opera and vaudeville singer, was rescued from the third floor of the office building at No. 158-160 West 45th street, when a fire on the first floor of the building brought the fire department out and the apparatus into the crowded district.

The building, a six story structure, is only a short distance from Broadway adjoining the rear of Loew's New York Theatre and opposite Loew's new State and the Lyceum Theatres. The State and the Lyceum, fearing the clanging of the fire gongs would throw their audiences into excitement and possibly result in panic, ordered the outer doors closed when the apparatus began to arrive, and a man who said he spoke for the management of the Lyceum went so far in his precautions as to request the firemen to remove their engines from in front of the house.

Miss Jardon was in the office of the Sam Fox Music Publishing Company on the third floor front talking with Miss Katherine Joyce when the fire started in the rear of the R. and F. Lingerie Shop on on the ground floor.. Smoke had been drifting into the office for some time, but they had paid little attention to it. They were thrown into confusion when, attracted to the window by fire gongs, they were cautioned to "stay back" by the crowd in the street below, who thought that they were going to jump from the window.

Firemen had just battered down the front door of the store and the smoke that was released rose and drifted into the Fox offices through the windows. Two firemen, realizing the danger of their being suffocated, hurried up to the third floor after seeing them at the window, and found them suffering accutely from the effects of the smoke. They were directed to throw their wraps over their heads and the firemen then led them down two flights of stairs to the street. Neither required medical attention.

### ALICE BRADY ILL—SHOW CLOSES

Alice Brady, star of "Drifting," became ill in her dressing room at the Playhouse, just prior to her matinee performance on Saturday, and was immediately taken to her home where it was discovered she was suffering with an acute attack of apendicitis. The company was closed at once by Wm. Brady, her father, who expects to make arrangements with Florence Reed to play his daughter's role in the production.

### NOT SERIOUSLY INJURED

Madja Major, who was reported last week by a local daily to have broken a leg while boarding a street car in Philadelphia, informs the CLIPPER that the report was erroneous and that she merely suffered from a slight shock as a result of the fall. Miss Major expects to begin rehearsals next week in a new vaudeville act in which she will open shortly.

### GUS YORKE TOURING

LONDON, Jan. 9.—Horace Reeves has announced his engagement of Gus Yorke, famous here as one of the Potash & Perlmutter team, for a tour of the British provinces. Yorke will open at the London Coliseum on April 17th, playing a four people sketch entitled "Memories." Yorke arrives here in the middle of March, when the rehearsels of the sketch will begin.

### NEW NAMES FOR VAUDE.

Two new names from the production field enroll themselves in vaudeville this week with the entrance of Harry Beresford, late with Henry Savage's "Shavings" in a rural sketch. John Cumberland recruited from farce comedy will also enter vaudeville. They both make their initial appearance on the B. F. Proctor circuit.

### LOTTIE PICKFORD MARRIED

LOS ANGELES, Jan. 8.—Lottie Pickford, motion picture actress, sister of Mary Pickford, became the bride of Alan Forrest, also a film player here, last night. Mary Pickford was matron of honor. Jack Pickford gave the bride away.

# EQUITY AND P. M. A. COMMITTEES CONFER ON AGREEMENT CHANGES

## Managers Want Extra Performance Salary to Be Paid at Season's End Instead of at the End of Week—Other Terms in Agreement to Be Considered

With a view of discussing the suggestion to make several changes in the Actors' Equity Association-Producing Managers' Association basic agreement made by the latter organization, and also to agree upon standard interpretations of the terms of the agreement, which will probably be printed as agreed upon and distributed to all managers, special committees will be appointed by both organizations to confer this week.

The most important contract change suggested by the Producing Managers' Association is that extra performances over eight shall not be paid for at the end of each week, as at present provided, but shall be balanced up at the end of the year, the total number of performances played being averaged at the rate of eight each week by the number of weeks played. This proposed change will affect only one-night stand attractions.

The P. M. A. contends that most touring shows playing the short-stands lose out by the present eight performance clause as they must pay for the extra performance if they play them, but are not allowed any rebate when they play only seven and sometimes six performances per week, as they often do.

One musical show, with a cast of over forty, at present on the road, had paid for twelve performances which they had not been able to play up to the first of the year, yet when they played nine performances last week had to pay the Equity members for the extra show.

There are about five members of the P. M. A. in the Touring Manager Class, which was initiated several months ago. While the bulk of the touring managers did not take advantage of the P. M. A. reduced fee offer to join and get in under the A. E. A.-P. M. A. basic agreement and out of the range of the Equity Shop dictum, it is generally believed that if Equity would agree to the request made by the P. M. A. to allow extra performances to be averaged up at the end of the season, it would result in many joining next Summer, when many more touring shows will in all probability go out than are out this season.

While Equity offered to allow the touring managers to play nine or ten performances per week without extra pay when its officials met a committee of the Touring Managers' Association last Summer, provided the managers would accept Equity Shop, there is small chance that Equity will accede to the P. M. A. request. The refusal of this request was forecast in the announcement made by Frank Gillmore, Executive-Secretary of the A. E. A. several weeks ago to the effect that there was small chance of it being granted.

Several other minor terms in the A. E. A.-P. M. A. basic agreement are declared to be detrimental to both parties, according to the P. M. A., and their change will also be discussed and acted upon by the conferring contract committee.

The contract committees of both organizations will also decide the exact meaning of all contract terms. The interpretations will probably be printed and distributed to all managers and will be used as a guide in all questions of contract procedure.

### MAX HART IN NEW SUIT

The latest step in the marital troubles of Max Hart, the well known agent, and his wife Madge Hart, occured on Monday of this week when Mrs. Hart continued her legal battle against her husband by filing a new suit for separation and alimony of $1,000 a week. The papers in the action, which were filed in the Supreme Court, say that Hart is worth $750,000.

In her petition for separation and alimony Mrs. Hart alleges that her husband had installed at Douglaston as housekeeper a young woman named Adele Forrest, who is known in the neighborhood as "Mrs. Hart." Extravagant parties are given there, she says. Mrs. Hart also charges that as a subterfuge Hart has conveyed the property over to one Solomon Goldsmith.

In previous suits Mrs. Hart charged that she had laid the foundation for her husband's business and was instrumental in making it a success. She lives in the Aragon apartments in New York.

The Harts were married in 1905, and in 1915 he began his acts of cruelty towards her, she charges. Two years later, he gave her a beating at the Majestic Hotel and their separation took place a few months after.

### TICKET SELLERS FINED

Judge John C. Knox in the United States District Court Monday imposed fines on six theatre ticket concerns for failure to file with the United States Collector of Internal Revenue returns showing prices they had charged for theatre tickets in excess of the box office rates.

Tyson & Brother United, Inc., were fined $200 each as first offenders. The others accused were Leo Newman, Broadway Theatre Ticket Office, Equity Theatre Ticket Office, Louis Cohen, New York Theatre Ticket Library and M. Sussman. A fine of $400 each was imposed on those who had been fined before. Jurge Knox warned the agencies that another offense would mean the imposition of jail sentences.

### MACK GETS $606 JUDGMENT

Andrew Mack, the actor, was granted a judgment of $606 last week against Joseph S. Klein, lawyer and theatrical promoter, and John Shore, his co-partner in the management of the Fourteenth Street Theatre, and also Louis Rosenblatt, whose check for the amount sued for by Mack turned out to be valuless because of insufficient funds. Mack was engaged at the salary of $600 a week by Klein to play four weeks in stock at the Fourteenth Street Theatre, last September. The show lasted one week, and closed owing the company salaries amounting to around $1,500. Mack was given a check for $585 made out to Klein by Rosenblatt, and indorsed over to him, but the check was returned to him by the bank it was drawu upon. Klein, who recently moved his office from the Gaiety Theatre building to a building directly opposite the Actor's Equity Association offices, through whom Mack sued, did not defend the action, which was brought in the Third District Municipal Court.

### P. M. A. TO JOIN

The Producing Managers' Association has accepted the invitation to join in the plan to forestall stage censorship formulated by the Author's League of America, the Society of American Dramatists and the Actors' Equity Association. Civic and religious organizations will be asked to co-operate in the adoption of measures which will serve to obviate the necessity for censorship by law. The idea upon which these four bodies have based their plan is to act as judges of the merits of any play which may be complained about because of possible indecency.

### 'FOR GOODNESS SAKE' REHEARSING

"For Goodness Sake," a new musical comedy being produced by Alex. Aarons, the son of A. E. Aarons, of the A. L. Erlanger, is now in rehearsal. Jack Hazzard, formerly in "Tangerine," at the Casino Theatre, will be featured in the production.

### THEATRE MOTION DENIED

The motion made by counsel for Al. H. Woods, for the re-opening of the motion for an injunction restraining License Commissioner Gilchrist from revoking the license of the Eltinge Theatre, where Woods' "The Demi-Virgin" is playing, was denied last week by Supreme Court Justice Robert Wagner.

Judge Wagner had denied the motion for the injunction against Commissioner Gilchrist earlier in the week, holding that the Commissioner had the power to "issue, transfer, renew, revoke, suspend and cancel licenses." The motion for reargument of the motion was made on the ground that the Grand Jury's recent dismissal of the charges against Woods of having produced an indecent play changed the status of the matter.

Formal charges were preferred against Woods for producing "The Demi-Virgin," which was called indecent and immoral, by Chief Magistrate McAdoo several months ago. Following the bringing of the formal complaint against Woods, License Commissioner Gilchrist notified the producer that "The Demi-Virgin" would be closed and the license of the Eltinge Theatre revoked. Woods then secured a temporary injunction against the Commissioner, which was permanently denied by Judge Wagner last week. The charges against Woods were later dismissed by the Grand Jury at his trial in the General Sessions Court, several weeks ago.

Woods' attorney, Louis V. Vorhaus, said last week that he would appeal Judge Wagner's decision denying the motion for reargument.

### STRINGENT FIRE LAW RULINGS

BRIDGEPORT, Conn., Jan. 7.—The first step of precaution against fire in the theatres of this city has been taken by the Fire Department, that has placed a fireman in each house, and an inspection of all theatres in the city is now taking place.

The principal items, in the action taken by the city authorities, are as follows:

All theatres must have the signature of the fire commission, that the house is lawfully safe, and a photographic copy displayed in a conspicuous place in the theatre; fireproof curtains must be installed and tested at each performances; walls must be twelve inches (brick) between stage and auditorium; proper electric equipment certified by the illuminating company; code stairways, fire escapes and passages, from foot of fire escapes; double water supply, one to sprinklers and one to stand pipes; skylight over stage with automatic opening device; all scenery must be fireproofed and passed by fire department, and house must have as many chemical extinguishers as are deemed necessary by the city fire department.

With this law going into effect it will undoubtedly close up several of the smaller houses in the town and it affects theatres of all descriptions.

### "HOOLIGAN" TO BE REVIVED

"Happy Hooligan," the famous cartoon character, that made a fortune for Gus Hill in nine consecutive seasons, will be brought back to the stage by the same producer in a new play called "Happy Hooligan Down on the Farm." It will open on the road about February 15th. The book of the show is by John Mulgrew, and the lyrics by Richard F. Carroll.

"Happy Hooligan," was first produced by Hill sixteen years ago, the cartoons by F. Opper at that time being the most popular in existence. They are still being published throughout the country.

### BEN ALI HAGGIN SUED

The first suit brought against Ben Ali Haggin, the stage director, in the new year, was filed by Charles Geoly, head of the Eaves Costume Company, of No. 110 West Forty-sixth Street, early last week in the Third District Municipal Court. Geoly wants the court to grant him a judgment against Haggin for $693 due for costumes rented and not returned. Ben Ali Haggin is notable for his staging of striking "picture" scenes in the Ziegfeld "Follies" each year.

### NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Jan. 7.—New attractions are scheduled for Chicago before the end of February, many of the present Chicago successes being forced to leave.

"Mr. Pim Passes By," with Laura Hope Crews, will open on Jan. 15 at Powers Theatre.

Ruth Chatterton, will open Jan. 16th in "Mary Rose" at the Illinois Theatre.

Robert B. Mantell will open a three weeks' engagement at the Olympic Theatre in a repertoire of Shakespearean plays.

Harry Lauder will come into the Great Northern Hippodrome on Jan. 23 to remain just one week. Films will take possession of the house, following the Lauder engagement.

"A Buck On Leave" will open at the Auditorium on Jan. 30th for a limited engagement.

Otis Skinner, acting "Blood and Sand," will open on Feb. 5th at the Illinois to stay for an indefinite engagement.

"The Rose Girl," will open an engagement at the La Salle Opera House on Feb. 5th.

"Lilion," will start an engagement at the Princess Theatre on Feb. 6th.

Francis Starr, will arrive at Powers Theatre on Feb. 20th, acting a revival of "The Easiest Way."

"Lady Billy," with Mitzi in the leading role, will arrive at the Illinois on Feb. 26th.

### STRONG MAN ARRIVES

Marijah Matijevick, strongest man in Jugo-Slavia, and, he adds, the civilized world, succeeded in prying apart the bars of Ellis Island and was admitted yesterday as "performer," and not as he had expected, as an "artist." Circus, sideshow and vaudeville agents were waiting for him at the landing, but he and his brother from Chicago scorned them. The brother intimated that Marijah was too great to sacrifice himself to small fry impresarios. He regretted that the prohibitions laws here would not permit him to do his most startling stunt, lift nine barrels of real beer.

### SELLS HOME TO PAY DEBTS

EVANSTON, Ill., Jan. 10.—The property here, a beautiful home handsomely decorated, of Lina Abarbanell, now playing in "The Grand Duke," in New York, has already brought $45,000 at auction although the entire properly has not yet been disposed of. The sale was forced because of debts of Miss Abarbanell amounting to little more than $5,000.

Lina Abarbanell, who gained fame in the original production of "The Merry Widow," has been living in Evanston with her husband, Edward Goldbeck.

### FILM ACTRESS SUES FOR $50,000

Papers were served on the Pathe Exchange, Inc., and George B. Seitz, Inc., in a $50,000 suit which is being brought by Marguerite Clayton, the motion picture actress, for injuries alleged to have been received while making the rescue scene in "The Record Breaker," a picture defendants were making.

November and Joffee are appearing as counsel for Miss Clayton, who in her complaint alleges that she received injuries which are permanent and caused her great pain.

### "MAN WHO CAME BACK" AGAIN

The William A Brady play, "The Man Who Came Back," which is now rehearsing in the Brady Playhouse, will begin the annual tour next Monday at the Majestic Theatre, Brooklyn. Arthur Ashley and Adda Gleason head the cast which includes: Donald Barr, Clif Dempsey, Richard Clark, Harry Davies, Nick Long, Nora Sprague and Ada Curry.

This marks the eighth season of the piece, which originally ran for 57 weeks in New York.

### NEW SMALLEY COMPLETED

COOPERSTOWN, N. Y., Jan. 7.—The new Smalley Theatre at this city has been completed, and is under the management of Wm. Smalley. The Smalley will play road attractions, vaudeville and pictures.

# VAUDEVILLE

## SHUBERT SHOWS AT THE TECK, BUFFALO

### FOUR WEEKS OF VAUDEVILLE

BUFFALO, N. Y., Jan. 9.—Shubert vaudeville shows are playing at the Teck theatre here, commencing on Monday matinee. While no definite announcement regarding the future of this style entertainment at the Teck, has been made, it is understood that vaudeville will continue at this theatre for at least four weeks, the policy of the house after that date, depending upon the manner in which the shows are received.

This week's bill includes Lew Fields, Selma Braatz, Harper and Blanks, Breuck's Horse, Jack Conway and Co., Ethel Davis, and Lulu McConnell and Grant Simpson.

Next week's bill, will be the Nora Bayes unit which has been out for a number of weeks and includes besides Miss Bayes, Fred Allen, Buddy Doyle, McCormack and Regay, Togo, Schwartz Brothers, Libby and Sparrow and others.

### ROONEY ON ORPHEUM TIME

Pat Rooney and Marion Bent, who closed recently in the show "Love Birds," are back in vaudeville and will do their old act "Rings of Smoke," with the assistance of a company of specialty performers and a new jazz combination that will play the part formerly done by Vincent Lopez and his "Kings of Harmony."

The act has been routed over the Orpheum Circuit and has a tentative route of 24 weeks which will bring it back to New York some time in June. The opening date is January 15, at Minneapolis, Minn.

### COSLOW PRODUCING ACT

Sam Coslow, song-writer, has gone into the vaudeville producing business, and with the McClellan Agency has produced the first of his acts, "Eyefuls and Earfuls of 1922," an eight people revue. The Janet Twins, who closed recently in the "Midnight Rounders," are the featured members of the cast. The book, lyrics and music are by Coslow, and the act opens Thursday, Jan. 12, at an out of town house.

### VAUDEVILLE OUT OF RIVOLI

Herman F. Jans has leased the recently completed Rivoli Theatre at New Brunswick, N. J., from Aaron Shusterman, who has been operating the house up to the present time. Mr. Jans will change the policy of the house from vaudeville and pictures to straight pictures. The Rivoli has a seating capacity of 2,000. The opening attraction will be "The Four Horsemen of the Apocalypse."

### NEW ACT FOR JIMMY ROSEN

Jimmy Rosen, the diminutive comedian, is rehearsing a new musical farce with a company that includes the Misses Ford, Mason, Camerford and Warren. The book and lyrics are by Darl MacBoyle, and music by Sam Coslow. Henry Charles Green is staging the act which opens this week at a local house, and is entitled "Landing the Landlord."

### ACTS AT "BOHEMIAN NIGHT"

The Big Three, Joe Cook, Billy Sharp Revue, Walmsley and Keating, Hibbitt and Mally, Charles Dunbar, Baby Merlin, Clifford Green, Swor Bros., Bigelow and Clinton and Green and LaFell were among the acts that appeared at last Sunday night's Bohemian performance at the N. V. A. club.

### NEW ACTS

"Cupid's Close-Ups," a new act, is to open on the Loew time shortly.

Willis and Weston will open in a new act around New York next week.

Marie Russell has been routed over the Loew time in a new act arranged by Sam Baerwitz.

Joe Boggs opens a new single act the first of the year. He will open about New York.

Wilson and Larsen, a new double combination, will open for Loew in the near future.

Leo de Marco, an operatic singer, will have a try-out in the vicinity of New York about the first of the year.

Billy Zack and Gladys Randolph have a new act entitled "Grooming the Groom," which is breaking in around New York.

Emmett & McClane will open next week on the Gus Sun Time, in Poughkeepsie, under the direction of Buddy Shepherd.

Sam Ross and Ben Ross (not related) will soon be seen around New York in a new act entitled "Friendly Advice." The act is from the pen of Andy Rice.

Princess Zulika and Captain Jack Fayette will appear together in a new act of illusions and crystal gazing. The act opens in New York shortly on the Loew circuit.

Katherine Kay is rehearsing a new act for vaudeville which includes a new five piece jazz combination, the "Frisco Five." The music of the act has been arranged by Joe Keden.

Jim Baggott, formerly of Frear, Baggott and Frear, will team with Rose Sheldon in a new act entitled, "Enjoying Themselves." The act will tour the Pantages time.

Alice Sheldon, formerly of the team of Sheldon and Daley, will team up with Lucile Earl in a new act written by Neville Fleeson and Al VonTilzer, entitled "Together Again."

Sammie Wright is to be seen shortly in a man and girl turn, written by himself, entitled "A Woman's Right." The piece has been in the stages of breaking in for the past three weeks.

De Lyle Alda, former "Follies" girl, opened her new seven people singing and dancing act in which she is featured at the Prospect, Brooklyn, the first half of last week. The act is owned and produced by Rosalie Stewart.

Grace Hayes opens with a new act on the Pantages time next week. She has lately returned from a tour of that circuit and returns to cover it again with a new vehicle. She will be assisted by Cyril Mockridge at the piano.

Ray Hughes and Pam, are the names of a new combination that enters vaudeville on the Poli time the first of the year. Pam is Pam Lawrence and comes to the variety stage from the legitimate. The title of the act is "Aw, cut it out."

### ENGLISH DOUBLED FOR TWO

Jack English this week doubled for two acts when he replaced Jack Osterman at the Hamilton Theatre and Mehlinger and Meyers at the Coliseum. Osterman was forced to cancel his date through illness, while a death forced Mehlinger and Meyer to lay off. The Flying Henrys replaced Reddinger and Grant on the Hamilton bill.

### JOE ROME MARRIES

Joe Rome, who is doing an act with Lou Gaut, was married last week in Pittsburgh to Miss Tillie Cox. Rome and Miss Cox formerly were vaudeville partners, but Miss Cox left to go into the "Sweetheart Shop" show.

### SHUBERT OPENS IN SPRINGFIELD

The Shubert Vaudeville Exchange has added Springfield, Mass., to its list of vaudeville houses and are playing the Court Square Theatre there. Nora Bayes is heading the bill there this week.

## KEITHS IN BIG TOLEDO THEA. DEAL

### INVOLVES OVER $2,000,000

TOLEDO, Jan. 9.—The B. F. Keith interests are negotiating for theatre property here, and if consummated will be one of the largest deals of its kind ever transacted in this town. It would also give the Keith interests complete control of the vaudeville situation in Toledo, and involves more than $2,000,000 worth of property.

The Sun Bros. Company, owners of the Rivoli and Toledo Theatres, and of the 99-year lease on all of the property on the east side of St. Clair Street from Trinity church to Jackson street, are making the deal with the Keiths. J. J. Murdock of the Keith circuit was in Toledo recently, and has been in conference with E. G. Sauerbier, of Indianapolis, and other interests of the Rivoli and Toledo theatres.

If the plan is concluded, it is believed that the Keiths will bring legitimate attractions similar to those at the Auditorium to Toledo, probably in the Keith theatre which is ideally suited to this purpose; and use the Rivoli, for Keith vaudeville and continue the present stock company at the Toledo theatre. At any rate the situation will provide competition that will be of benefit to local theatre-goers.

### LONGEST CONTRACT RECORD

Noodles Fagen is now playing his seventh consecutive year over the Pantages circuit, during which time he has made fifteen tours and manages to introduce something new every season. On the opening bill of Pantages' New Theatre, in Los Angeles, last season, Fagen with his wife and daughter Elsie, remained on the bill for twelve consecutive weeks. Pantages has offered him a contract for life, for the Fagen turn manages to stop the show at every performance.

### NEW LOEW HOUSE FOR ST. LOUIS

ST. LOUIS, Mo., Jan. 7.—Marcus Loew has plans completed for a new theatre to be erected in the downtown district of this city. The house will have a seating capacity of 2,500, and will play vaudeville and pictures.

### GILBERT AND SAUL SPLIT

CHICAGO, Ill., Jan. 9.—Gilbert & Saul, well known vaudeville team, have dissolved partnership. Bert Saul is working as a "single." The act recently closed a tour of the Pantages Circuit.

### "MODERN COCKTAIL" BOOKED

"A Modern Cocktail," a new act, presented by Norma Thomas is booked for a season of forty weeks on the Western Time. Naomi Hunter is in the cast.

### JOHN KELLY DEAD

John Kelly, stage manager for Loew's Palace Theatre, Brooklyn, died last week at his home at No. 820 Quincy street. He was a victim of acute indigestion.

### NEW NAME FOR HOLMAN

MONTREAL, Can., Jan. 9.—The Holman theatre, now under the management of John T. Fiddes, will, after this week, be known as the System Theatre.

### MARCUS BOOKING REPUBLIC

Fally Marcus has added the Republic Theatre, Brooklyn, to the list of houses he is booking. The Republic plays six acts and pictures.

### N. V. A. COMPLAINTS

Hockey and Green have settled a complaint against the "Five Pioneers" for alleged infringement on billing and style of act. The "Five Pioneers," have agreed to withdraw parts from their act that infringes on act done by Hockey and Green.

Bert Leighton, has filed a complaint against Flo. Nelson alleging that Miss Nelson is infringing on his act in her billing of "In Surprise."

### VAUDEVILLE AT PARSONS

HARTFORD, Conn., Jan. 7.—Parson's Theatre here continues to play Shubert Vaudeville. The bill next week is readed by Jimmy Hussey and the Century Revue, Pederson Bros., Rudinoff, Jock McKay, Joe Jackson, Maxie and George, Ziegler Sisters, and Lucille Chalfant. The vaudeville plays this house at $1 top.

### CARLISLE CANCELS TIME

While leaving the Fifth Avenue Theatre, Brooklyn, on Sunday night, January 1, R. C. Carlisle fell and sprained his knee and several ligaments. The accident has caused Mr. Carlisle to cancel an eight-week engagement which he was to have played in Porto Rico, as he will be compelled to lay off several weeks.

### NEW ORPHEUM PLANNED

ST. LOUIS, Mo., Jan. 7.—The Martin Beck interests have purchased a site in the downtown district here, where they will erect a new $1,500,000 theatre, which will be known as the "Mississippi." The new house will play Junior Orpheum vaudeville and pictures and is to have a seating capacity of 4,000.

### NEW MGRS. FOR UTICA HOUSES

UTICA, Jan. 9.—Sim Allen, for many years manager of the Gayety and Colonial Theatres in this city, owned by Wilmer & Vincent, resigned his post December 31. Cliff Seratious succeeds him as manager of the Gayety, while Julius Fogleman will take over the duties at the Colonial.

### NEW GREENWALD ACT STARTS

CHICAGO, Ill., Jan. 7.—The Moran Sisters, Peggy McIntosh and Sue Vollmer have been signed by Maurice Greenwald, for one of his new vaudeville novelties. The act is in rehearsal, in this city and will open next week for the Western Vaudeville Managers' Association.

### NEW NAME FOR ELBARTS

The vaudeville act, The Elbarts, will soon be seen in a new act and under a new name. They will be known as The Vanderbilts and the principal feature of the new offering will be beautiful scenery. Their present act has been in use for a great many years.

### McAVOY BOOKING ACTS

CHICAGO, Ill., Jan. 7.—Charles McAvoy, former vaudevillian, has entered the booking agency field, having accepted a position with the Allen Summers' Agency, of this city. Mr. McAvoy will assist Allen Summers in the booking department.

### SHEA GOING TO ENGLAND

Jim Shea sails February 18 for England with a one-year contract to appear on the Moss time. He will be assisted in his act by Lois VanBuran of the act Violet and Lois, which dissolves partnership this week after being together two years.

### CHICAGO AGENT HERE

Sam. Tishman, the Chicago agent, is in New York gathering acts for bookings out of Chicago and on the Western Vaudeville Association. He is making his headquarters with his brother Irving while in the city.

# VAUDEVILLE

## VAUDEVILLE REVIEWS

### PALACE

Comedy, is the keynote of this week's bill, and from that standpoint the show is great. Daley, Mac and Daley, a girl and two men. One of the latter, something of a comedian, opened the bill with a fine routine of fancy roller skating feats.

In the second spot, Lew and Paul Murdock with a song or two and some intricate steps were well received, the pair being limber-footed and their dancing a little different than that of the average dancing team.

Harry Carroll and Company, held over from last week were on number three. The opening of the act was changed a little to suit the occasion, the "Six Slick Chicks," marching down the aisle to the stage. The Bennett Twins, undoubtedly are the best reason for the act being held over; a pair of juvenile characters that sing and dance well, working together with neatness.

At the speech making period of the Carroll act, Harry Miller of the company suggested that Carroll do a few steps, an "imitation or something." Pat Rooney's name was mentioned and Carroll mentioned that Pat was in the house, which brought a round of applause and Pat to the aisle and over the drummer's head to the stage. Mr. Rooney danced to the tune of "Rosie O'Grady," stopped the show amid roaring applause and announced his intention of going back to vaudeville after having had a bad year on the road.

"Family Ford," with Jim Harkins, formerly of Jim and Marion Harkins, followed Pat Rooney, and soon had the audience holding their sides, as the "Flivertons" had their troubles with their rickety machine. With a family of five in the car, the engine and other things go wrong and the car finally falls apart.

The first half, was closed by Mrs. Irene Castle, with Wm. Reardon as her dancing partner, and Do Hupfeld at the piano. Mrs. Castle is preceded on the stage by a film showing her day's routine when she is at home. A vaudeville act that needs a film to bolster it up is essentially a weak one. The audience can hardly be said to be interested in Mrs. Castle's horses, her swimming pool, or her pet's tea time. The film ends with a sort of explanation for her return to vaudeville and is in itself one of the weakest parts of the act. After the pictures she opened with a song and followed that with three short dances of the ballroom brand which she accomplished with ease and grace. Mrs. Castle received a bouquet of flowers.

The second half, was opened by Bert Errol with Gordon Stewart. Mr. Errol, to his credit, romped through his act with much more pep than the last time we caught the act. His falsetto voice and his gowns all went over well, but his encore detracted if anything, from the impression already made.

The second Carlton Hoagland act on the bill, came with Paul Morton and Flo Lewis and company in a clever and amusing farce, with music entitled "The Broadway Butterfly." Miss Lewis has a pleasing baby-vamp style of delivery which goes over well and Mr. Morton played the comic part well. The story concerns the "Butterfly" and her anxiety over her divorce which is slipping away from her. She presses into service an inebriate in the person of Mr. Morton, so that he can be her corespondent, etc. The act opens and closes in "one" with a bit of bed room farce in between that supplied many laughs. Miss Lewis received a bouquet of flowers.

If all of the acts that preceded Herbert Williams and Hilda Wolfus, had been out and out flops, the audience would still have no reason to complain. Williams has an almost uncanny sense of humor and his piano stuff had the folks laughing in a most undignified manner.

The Six Hassans, an Arabian acrobatic troupe closed the show with an excellent routine of stunts, which held the big audience in well until the close. M. H. S.

### WINTER GARDEN

"General" Ed La Vine, opened with his comedy juggling act. In a misfit sailor uniform, and a special set in "two," La Vine had no trouble in getting laughs or applause. The act opens in the dark and a ship is seen with a wireless in operation, and a tug boat sailing toward the shore. La Vine makes his entrance when the lights go up. A dummy and a keg of beer are used from which a good bit of comedy is gotten.

Ben Linn, billed as "The Nimble Nymph," was rather slow getting started but managed to come up some before he finished. Linn, who was seen at this house only a few weeks ago, sang some specially written and popular songs in good fashion, and finished to three bows.

Olga Mishka Company, in their dancing specialty "Poetry IN Motion," captured the audience right from the start. This is a wonderful dancing presentation. The writer does not believe that there has been a toe dancer as artistic or as graceful as Miss Olga since Adelaide Genee was at her height in the profession. Mishka is also a wonderful dancer and does his work in a commendable manner. A classique dance, minuette, and a waltz are danced by the couple and all are wonderfully done and well received by the audience. John Alden, who conducts the orchestra for the dancers, played two violin solos in the pit for which he too, deserves credit. Alden is a composer of music besides being a clever director and musician. The Olga Mishka act certainly can be called an "act beautiful."

Du Calion, who has also recently appeared at the Winter Garden was greeted with a round of applause when he made his entrance. He is assisted in the act by a pretty brunette young lady. His talk is routined and delivered in a clever manner and his work on the ladders is done in great shape.

Mabel Withee and Co., held over here for a second week with the musical romance, "Mary, Irene and Sally," followed closing the intermission. All the members of this act are clever performers, and handle both lines and numbers well. Miss Withee, as "Mary" and Eddie Dowling as Jim, are featured in the skit. Dowling, holds up the comedy end of the act and is also there when it comes to pathos, while Miss Withee gives a good account of herself, all through the miniature production.

James Barton and Co. opened the intermission with Barton's well known "drunk" scene. Although he has several imitators, there is only one Jim Barton, and he is in a class by himself. He tried to get away without dancing at the Monday matinee, but the audience would not stand for it and he finally came back and did a short dance. However, this did not suffice and he was compelled to take two encores. Barton is a corking good dancer and a talented comedian.

John Charles Thomas was cordially greeted when he made his appearance. Mr. Thomas sang several songs, all of them being well received, but the audience refused to let him get away until he sang a medley of the number he sang in "Maytime." He has a beautiful voice and makes a dandy appearance. He is assisted at the piano by Wm. Janaushek. His enunciation when singing is perfect and his manner of working is just fine. Several bows and he finally got away.

Eddie Dowling, next to closing and on at five o'clock, managed to hold them all in with his chatter. Dowling told several character stories and sang a number. This boy is a very good entertainer and is playing his second week at the house.

Kremka Brothers, with their acrobatic specialty closed the show. S. H. M.

### RIVERSIDE

Opening the usual eight act bill, to half a house, were the Eight Blue Demons, acrobats and balancers. Feats of strength, such as holding five men on the body of one, followed by six men, and finally the whole crowd, were interspersed with whirlwind stunts, falls and tumbling. The act, as a whole, had their material down to a practical science.

Paul Nolan and Company, the company, in this case, being an attractive young lady; were on second. Nolan's forte lay in his juggling powers, which he demonstrated with hats, umbrellas, saucers, balls, billiard cues, etc., ad infinitum.

Hoffman and Terris, in a skit entitled, "In Gay New York," with Howard Blackmore directing the orchestra, were good. An old fashioned waltz paved the way for the love scene from "Romance." This was followed by imitations, done by the woman, of Marilynn Miller, and Leonore Ulric. Well done, these impersonations received a cordial response. The man then gave his ideas of the troubles of a traffic cop, which were funny, and pleased. Followed a good dance by the man, which preceded a song and dance routine executed by the woman, who was garbed as an oriental. The offering closed with a Grecian double dance, in costume—the man portraying the character of a young sheep-herder, with the woman as his sweetheart.

Ruth Roye, the queen of syncopation, was a riot, and held 'em in for over the length of time permitted her. Her first number, a coon song, was a sensation, and she followed this with other jazz songs, interspersed with a ballad here and there. After taking two encores, she took seven calls.

Harry Langlon, assisted by Rose and Cecil, two attractive girls, were a riot, even following Ruth Roye. The skit was entitled "After the Ball," and referred, in the main, to a day on the golf links. The final scene, in which the old yellow car is pulled in, was a scream, and did not fail to please. Harry Langlon was a "perfect idiot," as we heard it expressed, and deserved a lot of credit for his work.

Doug Leavitt and Ruth Lockwood, assisted by "Brother Ray," had a good line of comedy, and played it right to the audience. Opening with a double song, the two played a little skit concerning a man and woman before and after taking matrimonial vows. "Brother Ray" assisted in a large degree and seemed to have a good time doing it. The act has a neat line about cars, using the name of each well-known car in a sentence. Some of the cars were used in a rather far-fetched way, but, when the joke got over, it went well. A speedy wedding, without any red-tape, with "Ray" as the presiding pastor was a scream, and got over big. A riot.

One of the hits of the bill was the comedy act of Olsen and Johnson. Chic Johnson, at the piano, got a laugh on his opening number, done with his partner. The songs followed each other so rapidly that it souded like a medley. The two boys have a sense of comedy, that is acute; and that sense stood them in good stead. Two stagehands were employed to make the act look like a clown night, and a travelling bar made the situation even more humorous. The laughing song, which closed the act, was a riot and got the house.

George Choos' "Two Little Pals" closed the bill. The act attempts to prove the old adage that a "cat may look at a king," by having the servant girl join a party made up of supposedly ladies and gentlemen. The two dancers in the piece were good, as were Jack Henry and Edythe Maye—but the rest of the cast were weak. The sketch closed to a near-empty house. D. S. B.

### COLONIAL

A brisk cool evening drove the crowds into this house, making it one of the best tenanted Monday night houses this theatre has enjoyed in many weeks. The audience, too, was in a receptive mood, which helped the acts put over the worst night of the week. Two acts stopped the show. The first to do this was Burke and Durkin, whom they called back five times for encores, while Bessie Clayton, surrounded by playing, singing and dancing talent of the first magnitude, made the gallery tramp their feet and whistle amid a deafening roar of approval from the main floor and balcony. That she was a success is putting the matter very mildly. She stopped the show, tied it up in knots and then unraveled the knots again.

Mankin, the frog man, opened the bill to instant applause on the picture created by his stage dressing. This act has been lately recruited from the small time. What he does is little or no different from the way hundreds of circus acts present the same contortions, but his method of putting it over is different, hence the appearance on the big time. He has spent considerable money to surround himself with a picturesque setting of a swamp and makes his appearance and exits through a large water lily. Two curtains.

Leon Varvara, with his evolution of a pianist, came second. This act was half through before catching on with the audience, but once it landed it was set. The act is the personification of neatness, with the young man never leaving the piano stool, but despite the fact that it is not meant as a big applause finish act it took three bows.

Clayton White and Grace Leigh & Co. (four people) came third, with a sketch entitled "Cherrie." The plot is very light, which is a blessing in vaudeville, as it makes it easy to follow. The personality of the two named put the act over for two curtains.

James Burke and Eleanor Durkin, on fourth, completely stopped the show, with a popular song number based on "Frances" and his ability to handle his feet. Mr. Burke's forte heretofore has been coon songs, and this new effort reveals an undiscovered ability at handling tough kid songs for this "oldtimer."

Ames and Winthrop, Florenz and Adelaide, closed the intermission with their burlesque on "Alice in Wonderland." This is not an applause finish act, but surely creates laughs, laughs that are real and strong. The final bit of the act, a couple of song and dance characters of the year of '95, put the final "wow" in the first part of the show and sent the men out to their cigars feeling as young as they did the last time they had seen people dressed such as these. Three bows.

Bessie Clayton and her capable support opened the last half of the bill with one of the best acts that has been seen in this house in years. For talented, smooth running routine, coupled with a genuine effort on everybody's part to make a success, the act flew through almost an hour with never a drag or a wait. With a head for showmanship, Miss Clayton has gathered around her a band of boys that do something else besides play well. They all sing in harmony, and two of them handle their feet in a way that would make some of our present day dancing specialists a little envious. Guy and Pearl Magley should also be mentioned for their clever work. The outstanding grace and beauty of Miss Magley marks her as future material for production stardom. Miss Clayton, with her old time skill at toe-dancing, filled in various spots to good advantage and not too often.

Eddie Kane and Jay Herman, in their "midnight songs," came next to closing. This is not a riot act, but took two bows.

The Wheeler Trio (three men) closed the bill with an acrobatic act that started well, but everyone was leaving as the hour was late. E. H.

# VAUDEVILLE

## 81ST STREET

Opening one of the best staged and most well thought out five act programs that has appeared at this house this season, was Visser & Co.

The act has a rather unusual and original opening, in that a young chap enters and puts together, by means of odds and ends of cloth, a full size picture of a woman. Following this, the curtains are pulled together, and when the nut comedian of the act enters and pulls the curtains apart the girl in the act is seen standing there. Several dances, acrobatic stunts and balancing effects followed, closing the act to four bows. As good an opening turn as we have seen lately.

Dotson was a riot in the second spot. He would have gone even better had he gotten down to his dancing sooner. Some of his more important steps were the Merry-Go-Round, the Human Corkscrew, Ice Skating, a jazzed Highland Fling, some difficult Russian routines and his well-known Fit. Got several hearty laughs on his comic one-sided argument with someone off stage who had called him a stick of licorice.

The audience liked his work as well as they did some years ago, and with the new material he has injected since his last appearance, he proved to be not the least of the hits of the performance. Dotson should sing louder, or tone down the orchestra when he sings, as the lyrics of his songs are unintelligible.

James Doyle and Evelyn Cavanaugh, in a skit entitled "The Lobby," were a sensation. Doyle is the former partner of the team of Doyle & Dixon. He proved himself to be as clever as ever, and with the aid of Miss Cavanaugh, an exceedingly beautiful girl, scored a hit. The offering opened with Doyle following Miss Cavanaugh into the lobby of the apartment in which she lives, and, when their hands accidentally met while reaching for the elevator button, the action starts. The comedy was high class, and reached the audience in good shape. A tricky song, entitled "I Don't Know You," was well received, and a cordial response was given the artists for their work in the number. Then Miss Cavanaugh demonstrated that she is a real dancer, executing some difficult steps and routines in a graceful and pleasing manner. Of course, it was to be expected that Doyle would give an exhibition, and he did, to the cheers and whistles of the usually very dignified audience. He took no encore, however, and did not appear to overwork himself in the remainder of his numbers. Finally, when he started to make violent love to Miss Cavanaugh, he was smartly rebuked, and advised that the lady in question did not desire his attentions—in a lobby.

Billy Wayne and Ruth Warren, in "The Last Car," which included the missing of the last car, were a hit in the next to closing spot. With their snappy material they proved themselves to be representatives of the everyday modern boy and girl, and proved as well that the course of true love never runs smooth, no matter how much oil you apply. The act was recalled five times but took no encore.

The Marmein Sisters & Co., in the feature spot of the bill, received an excellent hand on their work, and should have been better received. The two sisters, Irene and Miriam, worked like Trojans, and merited more applause than they actually received. Their soprano, a Miss Ruth Marr, did well, and received the credit due her. Several stories were told, in a picturesque manner, by the two. The two most important of the pantomime bits were the tales of a Chinese girl, covetous of the jewel worn by the goddess of emeralds. Stealing one, because of its beauty, she is horrified to find the goddess comes to life, and blinds her for her theft. The accuracy of the two in portraying this bit of life was great, and was deserving of a great deal of credit. A fine act, and one fit for the feature spot. D. S. B.

## 44th STREET

The audience was rather slow in arriving at this house on Monday night and the first two acts were over before the house was fully seated. The attendance was rather light.

Jolly Johnny Jones & Co. opened their offering entitled "The Stage Door Johnny," with a special drop in "one," representing the stage entrance of a theatre. After making his entrance, as a "John," and doing a bit of pantomime comedy, the drop is taken away and a wire walking apparatus is discovered in "full." John is assisted by a woman, who works in male attire. He does some nice work on the wire, and here and there has a bit of comedy that goes real nice. The finish of the act is rather tame and might be improved.

Beck and Stone, two boys in tuxedo suits, followed and had a hard time of it for they had to work while the audience were coming in and being seated. These boys sing popular numbers in good fashion, and have plenty of personality. In the second spot the boys by no means got their just deserts, as they work hard and would be more appreciated further up on the bill. At that they got two legitimate bows and did not try to steal any.

Gen. Pisano & Co. started the real applause of the evening. A full stage set is employed by the act showing the Italian Front. Pisano is ably assisted by a shapely brunette who wears a man's uniform. He is an expert at using a rifle and had no trouble in winning over the audience. He does several styles of rifle shooting and one of his best stunts is the one where he shoots the lighted end of a cigarette from the woman's mouth while she is smoking it. The efforts of Pisano were fully awarded applause by the audience, and four bows were taken.

Marie Stoddard, who says she is "kidding the actors," lives up to it. She burlesque several musical comedy characters, among them being a prima donna, ingenue, burlesque queen (as she calls it), and her version of an Englishman singing an American song. Miss Stoddard is an artist at kidding and had the honor of stopping the first half of the show.

Mason & Keeler, with their one act play entitled "Married," had the audience in laughter from the time they started until the final curtain descended on the act. Went over very big and took several curtains. It has been seen around these parts many times and has never had any trouble in registering a hit with the customers. Though they closed intermission no one walked out on them.

Belle Story, with her beautiful coloratura soprano voice, came next. She opened with a semi-popular ballad, and then sang several classical selections among them being a number from "Lakme," by Delibes, which she rendered in great shape. Evidently the audience were not keen on classics as Miss Story did not go as well here as she should have, but then again this may be due to the fact that she was very recently seen at this house.

Joe Boganny and his troupe were billed to do "The Billposters," but for some reason or other they did the old "Bakers." Nevertheless, the boys held the audience and got several curtains at the finish of the act.

Carl McCullough, on next to closing, opened with an Irish song, then told a few Irish stories that got over in great shape. After telling the folks out front that he was aware of the fact that they had heard many "Mammy" songs but that he had one he would like to sing, proceeded to do so. It got over. His telephone bit was just one laugh after the other. He closed with a song giving his impression of how Warfield and Lauder would sing "Just for To-Night," and stopped the show.

William-Lorlick & Sarampa Sisters, closed the show with some nifty dances that were weel liked.

S. H. M.

## NEW ACTS

### HILL & HULL

**Theatre**—*58th Street.*
**Style**—*Musical Novelty.*
**Time**—*Fourteen minutes.*
**Setting**—*Special.*

This two man act opens with both entering and meeting at center. By touching each other in various spots they contrive to play a number. The bellows and reeds for this novelty are concealed in long frock coats. After taking off the coats they seat themselves on the settee, where they play musical bells by touching buttons on each other's vests. The act is filled with novelties of this sort, even to acrobatics. They play instruments while standing on each other's heads.

A surprise dummy, with bells attached, that comes to life, gets a very big laugh, as does a dinner they sit down to with whistles in the knives, forks, and a prop turkey. A final number is played on bells attached to the portieres.

This is a real novelty in the way of a musical act and is done by two men who apparently know their business and who waste little time in trying to be funny, as most acts of this type do. They hurry right through their turn, and depend on their various novelties to put the act over. Though a very good act of its kind, it is hardly strong enough for the big time, but could hold down a good spot on the better small time very nicely. E. H.

### NEWKIRK & FAYNE SISTERS

**Theatre**—*Audubon.*
**Style**—*Singing and Dancing.*
**Setting**—*In "One."*
**Time**—*Twelve minutes.*

The turn opens with the man appearing in a neat evening suit, singing a special number in "one," and when the drop is drawn, the two sisters are seen. The three go into a simple dance, to the tune of "Maytime," by the orchestra. Newkirk then takes his place at the piano while the sisters execute a neat Spanish dance. Newkirk is left on the stage alone to sing "'Tucky Home," while the girls make a change in dress. When the girls appear they go through a clever toe dance, in which they both display perfect time. This is followed by another song of the "jazz" variety by Newkirk, and the turn winds up with a dance neatly performed by the company.

Newkirk, who held up the singing end of the turn, didn't appear to be in his best singing voice, but did well under the circumstances. Both sisters showed grace and form throughout the entire number. J. F. H.

### CASEY & WARREN

**Theatre**—*Franklin.*
**Style**—*Comedy skit.*
**Time**—*Ten minutes.*
**Setting**—*In "one."*

A man and girl team enter from opposite sides of the stage. Man, with grip in one hand and dog in the other, plays his part very well. Line of talk centers around the dog. After a bit of dialogue, the man places the dog in the handbag and the team attempts to sing a special number. While their backs are to the handbag, the dog escapes and quietly disappears, and on picking up the handbag it is revealed that the dog made his escape through a hole in the bottom of the bag, which was supposed to be an airhole. More gags follow, after which the girl gives the comic instructions in the art of dancing, his clowning of which is entertaining.

J. F. H.

## PALACE
**(Chicago)**

A capacity audience witnessed a snappy and well selected programme at this house at the Monday matinee.

Raymond Wilbert manipulated hoops cleverly intermingled with some lively chatter.

Sharkey, Roth and Witt, with syncopated melodies, harmonized well and registered distinctly. Each possesses a strong voice.

Harry J. Conley and Naomi Ray offered "Rice and Old Shoes" exceedingly well. The novel electrical effect at the act's finish scored excellently.

Ernest R. Ball, the songwriter, sang old and new songs to the delight of the entire house.

Ruth Budd proved a little magnet in the bill with her singing, dancing and Roman ring work. She was delightful.

Felix Adler, and Frances Ross supplied much laughter, through the comic antics of Adler. Miss Ross was a delightful foil.

Eddie Leonard scored the hit honors of the bill. He was forced to accept four encores and make two speeches.

Bob Hall, held a difficult position in masterful style, winning out to well deserved applause.

Brown and Gardner and Trahan, closed with song and dance, with the major portion of the audience leaving before they had finished their act.—H. R.

## APOLLO
**Chicago**

Arthur Terry opened the show on Monday evening to a well filled house.

The three musical Avolas followed and introduced exceptionally fine xylophone playing which was appreciated.

Richard Bartlett, in "Cave Man's Love," a delightful song and dance skit, nicely staged and splendidly enacted, scored a success.

Clayton and Lennie were a semi riot with their good wholesome comedy patter, that was really enjoyable.

George O'Ramey, in her comedy skit, met with an instantaneous success. The playlet is well written and is splendidly handled by a capable cast.

Moran and Wiser spun hats to the delight of the audience. Joe Niemeyer, assisted by four girls, offered a lively bit of singing and dancing that was bright and entertaining from beginning to end.

Dickinson and Deagon took the hit honors of the bill with their clever songs and patter. Both are favorites and registered strongly.

La Sylphe, a delightful dancer, closed the show, and succeeded in holding the entire audience seated until her closing number. H. R.

### SIGNED FOR FOUR YEARS

Ruby Darby, known as the girl from Oklahoma, was signed up for four years for the Keith Circuit last week following her first appearance on the circuit at the Broadway Theatre last week.

Miss Darby, until recently was the favorite of the states of Texas and Oklahoma where she ran a tabloid company under her name. Ted Shapiro, formerly connected with Eva Tanguay, will be pianist for the new turn.

### NO. 2 "MEMORIES" REHEARSING

Carrie De Mar and Fred Hand will stage a new act for the Joe Hart office. The offering is entitled "Memories" and will feature Gus Yorke. The sketch, which is a four people act, is at the present time being played by Tom Wise. The Hart office will stage the act independently of the Wise Company, however.

### NEW HOUSE FOR NEW ROCHELLE

A new motion picture theatre is being erected at North and Horton avenues, New Rochelle, by George Neiman. The new house will have a seating capacity of 1,200.

# VAUDEVILLE

## AMERICAN ROOF

**(Last Half)**

Kennedy & Kramer, with their dancing, opened the show. Both the man and woman are capable dancers, and are of the old school, using wooden shoes and a dancing mat. They got a good share of applause at the finish of their offering.

Phil Davis, in blackface, sang several popular songs in good fashion, but his talk is rather old and should be changed, as it did not get very much here. Davis has a nice voice and his impersonation of Eddie Leonard was well done.

The Four Bellhops, a neat and clever acrobatic act, followed but the boys found it rather difficult to tumble here due to the fact that the stage is rather small. Their work is well done and the audience liked them.

Mr. and Mrs. Edward Clark came fourth. Mr. Clark does several good character songs in costume, all of which pleased. He is a finished performer and it was a pleasure to watch him work. Mrs. Clark accompanied him on the piano and also played two selections on the 'cello which were well rendered, and appreciated. This is a very good act and should find its way to the better class houses without any trouble. Mr. Clark's old man character, singing "The School of Hard Knocks" and "The Knocker," stood out most prominent in the offering.

The Golden Bird proved to be a young lady violinist and vocalist who has a canary bird that sang while she played and delivered a few songs. She is assisted by a man who takes the bird through the audience for inspection to prove that it is alive. This is a trick act but is well done and had them guessing all the way through and got away nicely at the finish.

Claire Devine & Co., on sixth, had a hard job getting started but got there just the same. Miss Devine, a former burlesque prima donna, has a very fine voice. She opened with a medley of Victor Herbert's songs, and then sang several other popular songs that met with approval.

Baldwin & Blair, in a comedy sketch entitled "The Petticoat Man," had them laughing all the way through. This is a very good comedy act and got over well.

Weston & Eline, in the next to closing spot, stopped the show cold. This act was a positive riot at this house and deserved to be, as the team have the goods and know how to deliver it. Miss Eline is an artist to her finger tips and sells her comedy in great shape, while Weston is in the same class. What this act is doing in the three a day houses is a problem, as they could hold down any spot in the better class houses, and walk away with honors. They held the show up for several minutes.

Del'eron Trio, a strong man act, with some good hand to hand work closed the show and went over nicely. S. H. M.

## 23rd STREET

**(Last Half)**

Cummins and White, in a clever balancing routine, did well in the opening spot. A little of almost every variety of balancing was displayed and the turn moved along quickly. The act is devoid of any slapstick which is usually found in turns of this class.

Fantelle and Cecil, a man and girl turn, opened with a flirtation skit, followed by some clever display of high kicking by both. The man recited some snappy nut comedy bits which were good for a number of laughs, and gave a good impersonation of an ice skater, while the girl, offering a sentimental ballad, displayed a pleasing voice for a finale.

Gilfoyle and Lange, another man and girl team, occupied third spot. The man came up from the audience in usher's uniform. The first part of the turn was taken up with a clever line of talk, but the latter part of the turn, a sort of fashion display of beautiful gowns by the girl, while her partner acted as announcer, didn't seem to fit in at this house. The comic bits inserted by the man saved that part of the turn from flopping.

Jennings and Howland, one as straight, the other as an English comic, went over in big style in their golf link skit. Though some of their material failed to penetrate, they managed to get considerable applause at the act's finish. The straight, offered an Irish mother number in clever tenor style, and both wind up with a golf song.

Gertrude Barnes drew a satisfactory amount of applause. Her turn consisted of a display of gorgeous gowns, while the song numbers she offered were given only passing notice. The entertaining part was her impression of various chorus girls.

Walmsley and Keating, a man and girl team, in a race track skit, proved a very appropriate act for the type of audience here and went over for the hit of the bill. The man, as nut comedian, with his clever comedy, was a riot. The girl made a good appearance in a black riding habit.

Mysterious Gillette closed the vaudeville portion of the bill in a routine of magical offerings, which left the audience as much at sea when he finished as they were when he started. J. F. H.

## 58th STREET

**(Last Half)**

A well spotted and finely picked bill is at this Proctor house for the last half. Despite the blueness of an opening matinee, the show carried itself through without any serious hitch except one or two short stage waits that are bound to happen at the opening of a new bill.

Cook, Mortimer and Harvey opened the show with their bicycle basket-ball game which proved itself a thriller. There is a natural thrill connected with witnessing this act that the average so-called "thriller acts" cannot create. It consists entirely of a basket-ball game, played by two men on bicycles and part of it is staged in the dark with the ball illuminated from the inside. The excitement of the game made the audience enthusiastic.

Gertrude Morgan came second. This little girl sang three songs, recited a poem defending the time worn theme of Father and left the stage to an amazing hand for this house on an opening matinee.

Harry and Tom Linton were third on the bill. This is a new act and gives promise of developing into something worth while but is in need of considerable altering. The locale is in the Arctics, with one of the team doing black. The drop represents an ice-bound ship and the pair are in search of an imaginary North Pole. The comedy is woven around the idea of polar regions and many laughs are registered. The last part of the act should be done in "one" to prevent stage waits that are bound to follow a turn of this kind. This the act should do in courtesy to the acts that follow them. They took three bows to a finish that was not half as strong as the opening. Then, too, the man who works in cork should attempt as little harmony as possible because in singing too loudly with his partner he drowns out what sounds like a fair voice.

Nola St. Claire and company held down the fourth position on the bill. (See new acts.) The vehicle is not strong enough for this little lady who displays a personality and ability that gives promise of bigger things. In one or two spots the act actually slumps but the stagecraft of the girl saved the situation and brought it through with flying colors. Act received three bows.

Casey and Warren held down the next to closing spot with credit all through their act until the finish. There is a very noticeable slump at almost the very end that neither seems to be able to overcome and for the sake of the act it would be far better to change the finale.

The act consists of a man and woman, with the man doing a stupid English character. The girl has a contagious personality that puts her across with an audience despite the fact that the male partner has all the laugh lines. After considerable "jockeying" the act took two bows and would take more with a different finish.

The Seven Brown Girls closed the show with a musical act though nothing startling is pretty to see and pleasing to the ear. All of them play, forming a jazz band intermingled with solos. Took two curtains. E. H.

## REGENT

**(Last Half)**

Mlle. Theo and Dandies, a novelty three act, opened the bill to a house full of school children. The offering, which is novel because of the floating balloon, did not go well. The act opened with an Indian song, sung by two men, aided by the woman, all clad in Indian garb. This pleased the kids, but the balloon was too much for them. A ride was offered them, and one or two took advantage of it, getting soundly bumped on the stage floor.

Dotson, the colored dancer, was a hit in the second spot, and took the comedy honors of the bill. After singing "Bandana Days" he immediately went into his dances, and maintained the starting speed throughout. Followed an argument with an invisible wise guy which proved as amusing as ever. Dotson knows how to sell a laugh, as well as himself, and succeeded in grabbing off the dancing honors.

Duval and Symonds, singing a song about a vaudeville boy and girl, followed by a lengthy and unamusing marriage fight, got provoked because their lines flopped, and made several remarks about how well an old wheeze went "in Bayonne."

Julia Dean and company, a splendid dramatic sketch concerned with the outwitting of a woman's husband, who is a detective. (For detailed review see New Acts column.)

Bob Willis, the monologist, had no difficulty in holding his own in the next to closing spot, and succeeded in doing very well. When his material failed he grinned and hammered back at the audience till they got what he had to say. As a result he went very well, and deservedly.

Bud Snyder and company, a three act, had a hard proposition, and did what they could toward making the offering a hit. But they failed. There was too much of the nut comedy, and hokum, and not enough of the real material to warrant the offering holding the feature spot. D. B.

## 125th STREET

**(Last Half)**

Paul Nolan, with a girl assistant, opened the vaudeville bill with a clever routine of comedy juggling, making capital of his hat stunts which drew unusual applause. This is one of the few juggling acts that takes a deserving encore.

Grace Leonard, in a male impersonation turn, went over very well in second spot. Her first change from a dress to an English naval officer's uniform, revealed her rather manly form. Her "souse" bit registered and a man in the act who plays a female impersonator proved clever. Her character impressions brought the turn to a successful close. Three bows.

Lew Cooper, black face comedian, had no trouble in getting his material over, for this house was just his style. Cooper, working over the footlights, got familiar with the audience and sold his material in great style. Especially did his automobile gags prove big laugh-getters, while his comedy verses got him encore after encore.

Courtney and Irwin, in "Build Your Own Home" held intense interest throughout the entire act of their novel sketch. One who saw the sketch would not consider it a very good advertisement for a build your own home drive, or any of those firms that make that line of work their business, for after the entire home is built, and they are revelling in the great piece of work they have just completed, the structure starts to fall, bit by bit, until they are saved from further humiliation by the lowering of the curtain. The clever pieces of business as done by the two participants goes a long way to put the sketch over. It is one of those acts that can be shown at any house in any part of the country and be greatly enjoyed.

Howard-Sadler, sister team, have been seen around here for an endless number of times, but they are always there with the punch in all of their numbers. This is another of the acts that fits this style of audience to perfection. All of their material was sure-fire and had no difficulty in registering. Though they still maintain most of their old material, the turn is bolstered up a bit with some new gags, and of course a change in the routine of songs.

The two aeroplane girls, performing in clever style from hanging ropes from improvised aeroplanes, closed the show. The girls, aside from being daring, displayed a good line of contortion, acrobatic and iron jaw stunts which drew an unusual hand for this sort of act. J. F. H.

## FIFTH AVENUE

**(Last Half)**

The Thursday matinee held a capacity audience at this house in spite of the bad weather.

Anna Belle, Joe and Sherman Trennell opened the show with an acrobatic offering. These three people do a very neat and clever act and a great many of their tricks are unique. Miss Belle makes several very pretty changes throughout the act. The comic does some good work in pantomime, besides being able to do some neat acrobatic feats.

Maude MacIntosh, with her violin specialty, came second. She opened with "Thais," and played several other classical numbers. Miss MacIntosh is a very fine musician, but she lacks personality. If she were to warm up to the audience a bit more she would find it would benefit her.

Langford and Fredrick came next with their comedy singing and talking skit entitled "Shopping." The act carries a special set showing the interior of a modiste shop, and their talk is mostly based on women's lingerie and wearing apparel. Well played by both. The act scored strongly.

Sonia Meroff, with the assistance of a female pianist sang several character songs, and made many changes of costume. She was well received.

Muller and Stanley, with their comedy skit, "Rice Pudding," registered in their usual manner. Miss Muller does the Irish character in a perfect manner and Ed. Stanley is a real straight man.

Billy Sharp's Twentieth Century Review, that introduced everything from ragtime to opera, stopped the show. Sharp has a typical, topical review, and each member of the act does their bit in a creditable manner. The dancing violinist, who impersonates Herman Timberg, does everything the original does and deserves special mention for the manner in which he delivers his goods. Of course, as a dancer real credit must given to Sharp himself, for he knows how to use his feet.

Next to closing came Billy Glason with his songs and stories. One might think that following an act that stopped the show he would have had trouble getting started but Billy got them on the jump and also stopped the entertainment for a few minutes.

Nora Jane & Co. closed the show with some very clever dancing and was very well received. S. H. M.

## STATE

**(Last Half)**

A well regulated bill is on show at this house for the last half though one act short. Due to the showing of the Douglas Fairbanks picture "The Three Musketeers" for the entire week the bill was cut from six to five acts. In addition to the five acts of vaudeville and the eleven reels of feature film, a news reel and a two reel comedy are shown.

Cross and Santoria (two men) opened the show with a strong man turn that took many hands. Their easiness of delivery and neatness of appearance put this act over to two bows.

LaTerre and Valencia came second. This act consists of a lady violinist and a man at the piano. Music in any form is one of the big sellers at this house as the place is so large that a musical, dumb or dancing act is always appreciated. In the costume of a gypsy, the lady opened her bit of the act on the violin to a good hand rendering a classic with a touch that showed more than the ordinary training. The man at the piano was fair. Two bows.

Jack Walsh and company held down the third spot on the bill. This act is built more or less on the revue type with Walsh as the comedian and a juvenile and four neat appearing chorus girls. In fact the chorus of this act is one of the best looking and working choruses seen at this house in some time. The girls collectively dance well and as individuals display a personality that makes them stand out from the ordinary run of chorus type. Another noticeable feature of this act is in the costuming of the chorus. There is little of the showy stage clothes worn, with the girls appearing in little neat tailored suits of various bright colors with hats to match. The specialties done by Winifred Winslow as "Sunshine" and the dancing performed by Miss Jean Mattox is to be commended. Act took three curtains.

Tom McRae and company were spotted for fourth position and as a comedy offering is one of the best and most original of its kind that has played this house. A comedy baseball game, done mostly in pantomime, is every bit as funny as the card bit made famous by Bert Williams. The company of the act is another man as a feeder for McRae. The last part of the act is done in baseball uniforms with McRae as the pitcher and the other man as the receiving end. Act took two bows and an encore.

The Rose Revue consisting of two women and man closed the bill but should have been placed further up and it was one of the weak offerings of the show. E. H.

## JEFFERSON

**(Last Half)**

The Rathburn Four, three men and a woman followed the feature picture, "Bits of Life," and entertained on a variety of musical instruments which they played well. Some of their selections may be brought more up-to-date.

The second spot was filled by A. O. Duncan, ventriloquist, who had a few moments here and there when his offering dragged. His material did not seem to be very interesting. He is a fair showman of long experience, however, and managed to send the act over for a good hand.

Mabel Burke and Helen Bell Rush came next with their melodious singing act. The girls sang fewer numbers than they generally use which was not the fault of the audience who applauded liberally.

Dave Ferguson, on number four, supplied some surprise comedy. He opened with his monologue about his wife and later his wife arose from the orchestra and after bawling him out, came up on the stage. Toward the end of the act they got into a quarrel again and she went out through the aisle of the theatre, returning with a cop.

An old time sort of act was that of Burke, Walsh and Nana, the two boys as telegraph messengers and the girl as a house maid who did not do much except dress the act. The messengers kept moving, all of the time and sprung their gags well, danced and scored with their comedy.

Victor Moore, Emma Littlefield and company, had the house wrapped around their fingers, the act going over better here than ever. All of the comedy stunts, in the form of indignities heaped upon the actor and his wife by the "crew," went over for a bow each time. It is one of the few acts in vaudeville that always makes people laugh.

Next to closing came Oscar Lorraine, the comedy violinist, who scored easily and heavily. His bit of dalliance in the audience went over well, as did the girl singer from the upper box who took an encore due to her excellent high soprano voice.

The Casino Brothers and Marion Wilkins closed the show with an unusual routine of Spanish dances. The brothers are wonders who work gracefully and well, introducing steps not seen every day. Miss Wilkins was also full of life and grace, the trio making a beautiful dancing act worthy of any spot on the bill. M. H. S.

# VAUDEVILLE

## JULIA DEAN AND CO.

**Theatre**—*Jefferson.*
**Style**—*Sketch.*
**Time**—*22 minutes.*
**Setting**—*In "Three."*

Julia Dean, the dramatic actress, is making her vaudeville debut in a dramatic sketch called $5,000.

The act opens with the wife of a private detective packing her grip and getting ready to leave, for she has an appointment with a married man, with whom she is going to elope. Five o'clock in the afternoon is the appointed hour. She mentions that she has lost a letter from him stating that he will meet her at five, or come to her house. Her name isn't mentioned in the note. She is soon visited by a woman neighbor, a Mrs. Tinsely, and the conversation is about a certain man who has been seen in the company of a woman not his wife. Mrs. Tinsely, who lives upstairs, continues to say that she saw a woman with this man in his maroon car and that the woman looked very much like a woman she knows. The detective's wife immediately gets nervous and begins to act frightened. The dumbest person in the world could see that the wife is the guilty party, but she asks subtle questions designed to find out if her neighbor really knows it was she in the man's car. Finally her husband comes home and tells his wife about his extraordinary detective ability, and that as a private sleuth he has been hired by Mrs. So-and-So to apprehend the guilty party who has been seen in the company of her husband, and he also tells how they can't get away from him. The wife wriggles and tries to squeeze out of her predicament, for her husband has found the letter and he means to be at the trysting place at five o'clock, and so nab the culprits. For a private detective he has unheard-of power and ability, which helps make the skit amusing. The wife is greatly agitated, and for a time it seemed that the husband was merely trying to see how much he could frighten the wife, and that he knows all about her relations with the man in question. But he is just stupid, and when he goes out the wife tries to call her lover at his office to tell him not to be there at five, but he has left. Later, she advances one plan after another to her husband, who for a second acted as if he were suspicious of her, and told her if he thought it were she that was to meet the man, he would kill both of them.

After more talk, the wife suddenly evolved a plan to make some money out of the situation, and tells her husband to let her arrange to buy him off for, say, $5,000, making of it a business proposition. Later the lover of the detective's wife calls at the house, as he said he would in the note, but after a tense moment easily wriggles out of the situation by saying that he is in the wrong apartment. Then the wife comes out flat and tells her husband that Mrs. Tinsely, who lives upstairs and who the husband first suspected, is really the guilty one, and that the man who came to elope with her would certainly pay $5,000 to the detective for not being molested and allowed to go on his way. She calls Mrs. Tinsely on the phone and tells her about the scheme and the amiable Mrs. Tinsely understands all about it, for she is willing to help her friend. The act ends with the detective going out with Mrs. Tinsely to collect the five thousand while his wife and the man she loves are left together, the detective telling her to keep an eye on him. Apparently they have a chance to elope before the detective returns.

The acting of the wife, played by Miss Dean, although excellent, can hardly sustain the interest.

The rest of the cast are fully competent. M. S.

# NEW ACTS AND REAPPEARANCES

## PHIL. ADAMS AND GIRLS

**Theatre**—*State.*
**Style**—*Comedy revue.*
**Time**—*Twenty minutes.*
**Setting**—*Special.*

This is another one of those acts where a number of girls are hired to do nothing especially but create an atmosphere for a comedian, and supply him laugh situations. In this instance, there are four and with the exception of one or two numbers they dress the stage when the occasion demands, do a few chorus steps and fit themselves to comedy business, dealing with the comedian, Phil. Adams, who as a comedian of the inebriate variety is small big time.

The locale of the act is a hotel lobby (the act carries six hanging pieces) and the old idea of the fellow across the street getting the most business is carried out to good effect. Two or three bits at the elevator with the assistance of a bellboy are carried out for a good share of laughs, while in order to show the girls off at an advantage a set of lyrics have been attached to a melody that brings the girls across the stage in various costumes.

The act has apparently been built for laughs, and appears to get them. Adams occupies the stage most of the time, and with exception of a harmony number done by two of the girls earlier in the act the entire affair rests on the shoulders of the comedian and the bell boy whose name is not billed. This boy puts across a more or less clever dance routine and sings a song with a fair voice. A number of his dances, done with the girls are to be commended as one of the pleasantries of the act. As an act it is not strong enough for big time but would make a feature on the smaller time. E. H.

## "HAVANA"

**Theatre**—*Keeney's.*
**Style**—*Sketch.*
**Time**—*Eighteen minutes.*
**Setting**—*Special.*

Two men and two women, portraying a comedy-drama sketch, got away well in the closing spot, and demonstrated talent and histrionic ability. Both of the men, posing as millionaires, are living on the island just off Havana, each having a bet that he will not make love to any woman for thirty days' time. Each of the two are four-flushing, for, as it turns out, each has made the bet, which is for the sum of $5,000, in order to get on his feet, and marry the girl of his choice.

A miniature yacht sails out from Havana, and halts around a bend of the island, out of sight of the audience. Whereupon the two girls, one French, the other American, enter in time to spoil the plot of each one of the men. The two boys, naturally, when they discover the girls to be their intended wives, make love in good shape, thereby losing the bets to each other. Then it is discovered that the checks are worthless, and a short quarrel ensues, which is broken up by the fact that the girls have money of their own. The act closes with a signal from the yacht, and the four repair to the ship,—and live happily ever after.

The sketch went well, though there was much ad libing of comedy by the small man. If this ad libing, which caused much laughter on the stage were cut, the act should go better. A neat offering, well dressed, and well portrayed. D. S. B.

## JARVIS & HARRISON

**Theatre**—*58th Street.*
**Style**—*Comedy talk.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

With a special drop, representing an expensive cottage and set in "one" to dress the stage, this act opens with the entrance of the male member of the act. He carries a suitcase and is laughing, uproariously. His first lines, that he is laughing because he just saw a man hit by an automobile, gets a big response from the audience.

After the man has been on the stage a few seconds the woman enters wearing a mask and carries a revolver. She holds the man up and after considerable talk in which the man manages to work out considerable laughs, she discloses the fact that she is his wife from whom he is separated.

She tells him that her father has died and left her one hundred thousand dollars and this cottage, and that she is tired of living alone and had determined to bring him back even with a pistol.

A final big laugh is put over when he agrees to return to her, enters the cottage and runs the cat across stage.

As performers both are finished artists and the material is actually new, which is saying a lot in these days. It is big time stuff and could fill a spot on a big time bill with considerable credit to itself and the bill. E. H.

## JENNINGS & HOWLAND

**Theatre**—*Regent.*
**Style**—*Songs and talk.*
**Time**—*15 minutes.*
**Setting**—*Special in "One."*

This is a two man act, with one doing straight and the other doing an Englishman.

A drop in "one" representing the exterior of a golf club is used but there is no reference made to it until the finish of the act.

Some very clever cross-fire talk is used throughout the act, both men being able to deliver lines and know the value of them.

Both make fine appearances and have good voices. Two English comedy songs are sung by the coming, and a popular ballad is delivered by the straight in a pleasing manner. The straight man has a good voice.

This is a good act and should be able to please audiences in the better class houses, but by way of suggestion we think it advisable for them to sing their closing medley with music instead of keeping the orchestra tacit, as this is the only time that golf is referred to in the act. S. H. M.

## BARREN AND BURT

**Theatre**—*Audubon.*
**Style**—*Singing and talking.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

The act, a male team, enter in street clothes, with Barren, the comic pulling a gag on the preceding act. Their dialogue commences scarcely before they reach the center of the stage. Barren's light Jewish comic efforts are very satisfactory and his talents as a good showman are easily discernable. Besides being a good foil for his partner, Burt sings in a pleasing baritone, and the little he did sing went over well. Barren's operatic efforts, although far from showing any ability along that line, were entertaining from a comical standpoint. A comic dance followed by a special song rounded out the turn in good shape. J. F. H.

## WM. EDMONDS & CO.

**Theatre**—*Harlem Opera House*
**Style**—*Sketch.*
**Time**—*15 minutes.*
**Setting**—*Special.*

C. B. Maddock presents the Edmonds Co. in a comedy playlet, entitled "Peg O' My Sole." The company consists of three people, one of which is used for two short bits, while Mr. Edmonds and Gail White do the balance of the work.

As the curtain rises a special drop is shown representing the exterior of a theatre and shoe-maker shop. Through a scrim a man is discovered working in the shoe shop and a whistle blows and he exits, and Mr. Edmonds makes his entrance, does about a minute of talk, after which Miss White comes on, and the two do some dialogue that is well put together. Miss White exits to make a change and Edmonds does a phone bit that is very clever. Miss White returns in a flashy costume and does a song and dance, after which Edmonds returns in evening dress and does a stage door bit with the other man that got a lot of laughs. The woman comes back for dialogue.

Edmonds is the boss of several shoe repairing establishments and Miss White is the featured attraction with a review. She has a pair of shoes to be fixed, and Edmonds falls in love with her. At the finish of the act she tells him she is married and going to meet her husband.

The act is well staged and the members of the act are competent. A good lot of laughs are contained in the material, and after the act is whipped into shape it will be able to play on any bill and hold its own. S. H. M.

## CARSON & KANE

**Theatre**—*Audubon.*
**Style**—*Dancing.*
**Setting**—*In "Three" special eye.*
**Time**—*Ten minutes.*

The turn, a man and a girl team, is introduced when the girl is seen wandering around the stage, masked, trying to hide from her partner who is dressed in masquerade costume. After a little verbal argument they go into their routine of dances. A double dance is their first offering, after which the man tells of the girl's former activities in Broadway productions, where she made quite a name for herself in her dancing. The girl followed his speech with a mixture of various types of dancing, displaying very good form. The man, in a specially arranged tap dance, displayed perfect time. An eccentric clog dance closed the turn. The act leaves nothing undone in the line of class, both costumes and drops helping considerably. J. F. H.

## BARRY AND LAYTON

**Theatre**—*Jefferson.*
**Style**—*Novelty.*
**Time**—*14 minutes.*
**Setting**—*In "One."*

Two men who have a collection of stuff better suited to the smaller towns than New York. They opened with a song, followed it with some talk, went into a dance, did a short boxing bit with gloves, some more talk and then a dance, with the aid of the spotlight, and closed fooling around with some roller skates. All of their stuff was done in a careless manner, no particular bit being done particularly well. The taller one of the two was dressed in one of those short tight-fitting outfits, and the other wore an oversize coat. As they are not comedians their appearance not only fails to help them, but makes matters worse. An act that suggest "hoke" from start to finish. M. H. S.

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## *JOCKEYING FOR APPLAUSE*

In the old show days before vaudeville was brought to it's present high plane, it was called "Variety," and performers in that branch of the amusement business received applause for their efforts by the simple expedient of deserving it.

At the present time, though, the custom of leaving the matter of applause to the discretion of the audience appears to be extremely old fashioned. To the casual observer, however, the former method was far superior and decidedly more dignified than the habit which has grown so rapidly during the past few seasons of performers stopping their act and deliberately asking the audience for applause.

To aggravate matters, the habit of asking for a display of appreciation is not confined to the small acts, either, some of the worst offenders being headliners who should know better than to stoop to such unprofessional methods.

It might interest some of these acts to know that while the audience fall for the "applause asking" practice, it is commented on unfavorably by persons who have formed part of the self same audience after they have left the theatre.

If the offenders, and they are many, do not eliminate the practice shortly it will not be at all surprising if managers do not take a hand in the matter and issue orders that no artist is to request, plead, or "jockey" for applause. Bad as the practice is, the artist that openly makes a suggestion that he be applauded, is infinitely better than the one that "jockeys" for it. This is the act, or actor that holds up the running of the show, waits and delays until some one starts to applaud, then by actions denotes that a few more hands will bring him back with something new and better than any portion of the act given before.

This often works, with the result that the player that has worked it cleverly gets considerable applause but at the expense of the entertaining value of the bill.

This "jockeying" takes innumerable forms, one most worked being that of a single singing actor, who at the end of his act, has the orchestra play the refrain of a number with which he was identified in the past. This is not played until the act is over and he is bowing off. The introduction is not played once, but six or seven times, after the applause for the act has died away and the audience has ceased to evince any desire to see or hear more of the singer.

A few, naturally, will want to hear the old song. The applause starts, is increased during the wait while the orchestra continues to repeat the introduction, and finally the singer appears.

All of which slows up the show and detracts greatly from the entertainment.

## Answers to Queries

O. M.—"The Amazons" was produced at the Court Theatre, London, England, March 7, 1893, and at the Lyceum, New York, Feb. 19, 1894. Marge Carr and E. J. Ratcliffe were with the New York Co.

Grand.—Mlle. Ena Bertoldi was the contortionist who played at Koster & Bials at the same time with Alcide Capitains.

Sir. — Gerhardt Hauptmann visited America 36 years ago.

Cork.—Dan Collyer played with "The Soudan" Co. at Niblo's Garden, New York.

Olt.—John J. Burke and Grace Forrest were with the Reilly and Wood Show.

Bance.—Papinta was a feature of the "Trip to Chinatown" Co. at the Madison Square Theatre. It was Ollie Archmere who replaced Nellie Rosebud as "Flirt."

Silk.—Frank Mayo payed "Davy Crockett.

S. E. R.—James T. Powers was featured in "Waker, London," at the Park Theatre, New York. Rachel Booth was in the cast.

East.—"About Town" was the play which was adapted from Adolf Philip's "Corner Grocer of Avenue A." Dan Daly, Jacques Kruger, Wm. Cameron, David Warfield, W. P. Sweatman, Jennie Reifferth, Ada Dare, Mayme Kelso and Kate Uart were among the cast.

Cast.—"A Man Among Men" appeared at the Columbus Theatre, New York. Wm. Harcourt, Amelia Bingham, Alice Fisher, Mary Davenport and Gussie Hart were in the cast.

Art.—Steele Mackaye was the author of "Through the Dark." He also wrote "Anarchy," which was changed to "Paul Kauvar," and in which play he played the leading role.

Dixey.—John L. Sullivan and Jake Kilrain fought with bare knuckles under the old rules.

R. E.—Lottie Gilson sang "In the Flat Upstairs."

Opera.—Bertha Waltzinger (not Marie Geistinger) was with "The Bostonians." She appeared as Annabel in "Robin Hood."

S. F.—The Alcazar, San Francisco, Cal., was a vaudeville house during that season.

P. M.—There were six different companies playing "On the Bridge at Midnight" that season. Please state which one you refer to.

M. B.—Billy Barry appeared in "McKenna's Flirtations" and "The Rising Generation."

Boston.—The "Tobasco" Co. included Thos. Q. Seabrooke, Otis Harlan, Elvia Croix, Walter Allen and Catherine Linyard.

R. U.—The Empire Circuit of Theatres was formed at the Seventh Avenue Hotel, Pittsburgh, Pa., on Feb. 21, 1894, and was incorporated under the laws of Ohio. Those who attended the meeting were J. E. Fennessy, H. W. Williams, James L. Kernan, Frank M. Drew, John H. Whallen and James Butler.

C. R.—Robert Fulford was the husband of Annie Pixley. He survived her and was her sole heir. Her will provided for some bequests in trust, which were to revert to the residuary estate, which was to have founded a home where the children of actors and actresses were to have been cared for and educated.

T. E. R.—Hans Von Bulow, the pianist, died at Cairo, Egypt.

B. B. M.—May Brooklyn committed suicide at San Francisco, Cal., in 1894. The body was brought to New York by the Actors' Fund and buried in their Evergreen Cemetery plot.

### AMATEURS TO DO "THANK YOU"

"Thank You," now playing at the Longacre Theatre, will be performed by an amateur cast made up of members of the New York University Dramatic Society at a special public matinee to be given on Monday, February 6. The proceeds of the performance will go towards the endowment fund now being raised for the New York University, which is now around $2,000,000.

L. Lawrence Weber, lessee of the Longacre, has donated the use of the theatre for the matinee, and John Golden, producer of "Thank You," has granted permission for use of the book, and has also appointed as professional coach P. E. McCloy, his general stage director.

"I forsee much benefit to the American drama," said John Golden, "from this practical fusion of the college student with the practical theatre. The theatre as an institution is now well established and has advanced to a perfection of technique which is generally satisfactory. The problem now is to continue with the acquisition of a literary drama in view. I can think of no better step than the gradual infiltration of the personnel of American players with the university trained men and women. This is no reflection on present standards, it is simply a striving for better fundamentals in acting."

### GOODMAN TO PRODUCE

Edward Goodman, formerly the director of the Washington Square Players, has become a producer and has taken over the Greenwich Village Theatre, and will present John Galsworthy's "The Pigeon" there in four weeks, with Whitford Kane in the leading role.

Mr. Kane appeared in this play when it was first staged in England, but has never been seen in it in this country. He was not in the cast when Winthrop Ames presented it at the Little Theatre some years ago. He is at present in the cast of "The Idle Inn," at the Plymouth Theatre.

### NEW HOUSE FOR ALBANY

ALBANY, N. Y., Jan. 7.—Frank Elliott, owner of the Clinton Square Theatre here, is to erect a new theatre here with a seating capacity of 2,500. The new house will be erected on the site occupied by the present Clinton Square Theatre, which Mr. Elliott has operated for the past seven years. The present theatre occupies a remodeled church which was built over a century ago.

### STOCK FOR BUTTERFIELD HOUSES

DETROIT, Jan. 9.—W. S. Butterfield is now seeking a new stock producer to succeed the late Leslie P. Webb, and has decided to put permanent stock in his three best towns in Michigan. The Hawkins-Webb Company has for the past five years played the Jeffers' Strand Theatre, in Saginaw.

### PAYTON COMPANY CLOSES

The Corse Payton Stock Company, which has been playing at the Grand Theatre, Trenton, N. J., closed its engagement there on last Saturday night. Bad business is given as the reason for closing.

### TWENTY-FIVE YEARS AGO

Barney Gilmore and John F. Leonard were starring in "Hogan's Alley."

"The Chili Widow" was presented by Arthur Bourchier, Violet Vanbrugh and their London Royalty Theatre Co.

Kernan, Frank M. Drew, John H. Whallen and James Butler.

Percy Haswell replaced Virginia Earle in "The Geisha."

B. F. Keith entertained a party of Americans at the Hotel Milan, Milan, Italy.

"Courted Into Court" was presented by May Irwin, with John C. Rice, Raymond Hitchcock, Hattie Williams, Ada Lewis, Sally Cohen in the supporting cast.

Thos. W. Miner produced "The Fatal City" at the Peoples Theatre, New York.

John Hare appeared in "The Hobby Horse" at the Knickerbocker, New York.

"A Superfluous Husband" was presented at the Fifth Avenue Theatre, New York.

Caroline Miskel Hoyt appeared in "A Contented Woman" at Hoyt's N. Y.

## Rialto Rattles

### CAN'T TELL

1st actor.—You know I never took a dancing lesson in all my life.

2nd actor.—That's just what I thought. I just saw your act.

### WHERE ARE THEY?

What has become of the old singing quartette that used to end the act with an imitation of a steam calliope or church organ?

### I WONDER

Chicago managers held a meeting last week for the purpose of finding out why theater attendance had slumped so badly recently. Wonder if it occurred to them that the quality of the shows might have had something to do with the poor business.

### A SONGWRITERS' LOSS

Now that Ireland has her freedom what will some of our lyrics writers and gag men do for material?

### IT'S DIFFERENT HERE

In Scotland the popular expression is "hoot mon."

The new industry of bootlegging would change it in America to "hooch mon."

### NEW SONG IDEAS

With the digging up of old songs and rewriting them into hits—maybe someone will remember "The Mulligan Guards" or "While Strolling Thru the Park One Day."

### PROTECTING MATERIAL

At Loew's State backstage the management keep two call boys for the express purpose of keeping acts off the stage when not doing their turn. That's working hardships on the acts that can't remember what act they took their latest gag from. Maybe he's on the same bill.

### CONCERNING

When asked what his opinion was, concerning jazz music, an elderly gentleman replied: "I'm not letting it worry me, for a nation that can survive hoopskirts, bustles and side whiskers can live down jazz!"

### THE ACTOR'S CATECHISM

Every extra holiday
Means an extra matinee
Every extra matinee
Means some extra dough to pay
So we care not any more
If we do three shows or four
But the maangers our efforts score
And now give extra shows no more.

### LITERALLY AND FIGURATIVELY

Many a passenger reading a newspaper in Brooklyn subways is behind the Times.

### THE ACROBAT

Ability by practise backed
Is needed in my style of act:
And yet no matter how I go,
I have to open or close the show.

### WE MET A MAN

Who was so dumb that he thought Grace Church was a chorus girl.

### GOOD ADVICE

Jack Arthur, who recently was booked for a Southern tour, has been notified not to Tampa with the girls in Florida.

### REEL-Y

A well known photo play comedian announces that the motion picture business is never at a standstill.

### SEASONABLE TITLES

"Red Pepper."
"Salt of the Earth."
"Ginger Girls."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

# VALENTINE STANDARD CONTRACT GETS VOTE OF CONFIDENCE

## Actors Assn. Meeting Enthusiastic Over Contract Regulating Engagements at West End Theatres—Council to Stand by Terms of Old Agreement

LONDON, Jan. 9.—The Valentine Standard Contract regulating engagements at West End theatres, received an unanimous vote of confidence at a special general meeting of the Actors' Association held at the Ambassadors Sunday. A tribute was also paid to the late Sydney Valentine who made the form of contract possible.

The result of the meeting is significant, for it left no doubt at all of its full support of the action taken by the council, which had been faced last Summer with something like a repudiation of the contract. This was because of the Society of West End Managers who took the view that the agreement was not permanent in character and was terminable at will, by either side. As recently as November 2, the secretary of the West End Managers Society, Mr. H. W. Rowland, wrote a letter which said in effect that the contract could no longer be regarded as obligatory on West End Managers and would in the future not be treated otherwise than as a model to be subject to such variations as circumstances might necessitate.

The above mentioned letter came as a great surprise to the Council which had been led to suppose that in the future there might be a reduction in the terms of the contract by the West End Managers. In a second letter written by the secretary of the W. E. Managers society, it was stated that they merely thought it courteous to inform the Council of the decision arrived at. About the same time, the Council informed the Society that the Association would hold itself in readiness to take action in case any part of the Valentine Contract was violated by the managers.

The Council also made it plain that they would not tolerate any variations of the contract detrimental to the actors. A conference was then held at the suggestion of Mr. Rowland of the managers society. This conference eased an awkward situation for the time being but no definite policy was decided upon at the time, excepting that the Valentine Standard Contract still held good.

Another reason the result of the recent meeting benefited the actors is the fact that the Association of Touring Managers had put forward proposals for revising the Standard Touring Contract and it was known that these revisions included a reduction in rehearsal pay. All in all, it is not surprising then that the feeling at the meeting was that the Actors' Association must stand firmly by their two contracts by which its members have loyally abided. The weakening of the Association in either of their contracts meant a victory for the managers.

J. Fisher White presided at the meeting and many speeches were made by those present, including the chairman and secretary of the Association who also took occasion to laud the late Sydney Valentine and his work, which could not have been accomplished by any other member of the profession with such ease and quickness, and diplomacy.

Alfred Lugg, the secretary of the Association, said that Sydney Valentine had done much for the stage and the profession, but that the greatest thing that Valentine had done was, and something never before accomplished, the gaining by peaceful methods the Valentine Standard Contract for all West End engagements.

### CRITICS MUST BE GENTLE

PARIS, Jan. 9.—Critics may publish their opinions of an artist's performance but they must couch their criticisms in gentle terms and not confuse the point of view by using violent language, according to the decision handed down in the Third Tribunal here last week.

This decision came as the result of a suit brought by Mme. Agnes Borgo, of the Paris Opera, against Jean Pougeigh, critic of the *Comedia*, because of his published criticism of her performance in Aida. She sued for 100,000 francs damages and demanded that the judgment be published in ten issues of the *Comedia*.

The Court ordered the critic to pay the costs of the action and make one insertion in the paper of the judgment, basing its decision upon the terminology of the criticism, which the Judge declared was not compatible with serious criticism. The decision was that the nature of artists' work gave the critic the right to judge, but the critic has not the right to use violent language, which confuses rather than clarifies the point of view.

### PLYMOUTH CO. DISBANDING

LONDON, Jan. 9.—It is expected that the Plymouth Stock Company, which was inaugurated nearly ten years ago, and for that time played at the Plymouth Grand, is to be disbanded. Two members of the old company, Maudie B. Douglas and Clifford Earle, have remained with it practically since the formation.

### MORGAN IN AUSTRALIA

LONDON, Jan. 9.—Clifford Morgan has left here for Australia, where he will play with Musgrove and Williams. He was booked through the Reeves and Lamport office.

### COCHRAN TO RETIRE

LONDON, Jan. 8.—Following the completion of his plans, which include a new revue at the Oxford Theatre, Charles B. Cochran will complete a French season at the Prince's Theatre early in the spring, stage the production of the French version of "Fi Fi," starring Alys Delysia at the Pavilion in September, and retire from the theatrical profession. He states that he will take a trip around the world.

### "GABRIELLE" PRESENTED

LONDON, Jan. 9.—Robert Courtneidge, in connection with Sir Alfred Butt, presented on Boxing Day at the King's, Glasgow, a musical play, entitled "Gabrielle." Joan Hay heads the cast. The book was written by Courtneidge and Helen Williams, the music by G. H. Clutsam and Archibald Royce, while the lyrics were done by Douglas Furber and Helen Williams.

### ACTS BOOKED WITH FILMS

LONDON, Jan. 9.—E. J. Ward, proprietor of the Elysium, Eastbourne, is trying the experiment of including a vaudeville act in his picture entertainment. The first act to appear under this new idea was the Artistic Trio, a vocal and instrumental offering. The theatre has recently been redecorated, and is second to none in its size as to comfort and luxury.

### "BEGGARS' OPERA" FOR PARIS

LONDON, Eng., Jan. 9.—Taylor Pratt's and Wilfred Eaton's company of "The Beggars Opera," that has been touring successfully since last July, finished its tour at the Royal, Brighton, last week. The company will proceed from there to open at the Caumartin, Paris, for a four weeks' engagement.

### "COME ON, STEVE" IS A HIT

LONDON, Jan. 9.—"Come On, Steve," a new play with music, was presented here last week by Jack York and John Heyman. The piece, which is in seven scenes, was produced by Harry M. Vernon, while the music, which was exceptionally tricky and melodious, was written by Nat. D. Ayer, a popular American composer.

The show is primarily a Scott-Whaley riot of fun, and pleased the capacity house in attendance at the first performance. The plot of the piece is built around the adventures of the two men afore-mentioned. Whaley, in the part of Cuthbert Cholmondeley, proved to be the same wonderful foil for his partner, Harry Scott, who portrayed the character of the "hoodoo," Stephanotis Periwinkle, as always. We follow the adventures of the two men from the start of their engagement in the service of an old, superstitious gentleman, Timothy Riddle, who has a charming daughter with friends invaluable to the two, in the fact that they are powerful influences in the destiny of the theatrical profession. The action takes place from the extreme south to the North Pole, and the incidents that occur are comically pleasing. All of the characters in the piece did their best, and succeeded admirably.

But one of the most important and pleasing effects of the entire show was the music, written by the American, Nat. D. Ayer. These numbers, mentioned briefly because of the lack of space, are: Daydreams, The Garden of Eden, If You Think of Settling Down, The Kazoo Band, which, incidentally, is a number allowing for a very neat display of a good chorus, and Virginia

The pieces have been finely staged throughout, and are picturesque enough to delight the eye of any audience. If it were not for the music, Scott and Whaley would not go as well as they do, for while the plot is rather weak in spots, a song is interjected, which saves the day for the producers, as well as for the box office.

### CIRCUS SCORES A HIT

LONDON, Jan. 9.—The Bertram W. Mills Circuit opened here last Friday at the Olympia to an enthusiastic holiday crowd. The Lord Mayor of London opened the show, which is by far the best Mills has produced. The feature of the circus this year seems to be an abundance of everything, particularly clowns.

The first and most important of these is Pimpo, with Goliath, Cyril Cooke, Billy Robert, Gobert Belling, Nino Fabri, Futelais and Olschansky running close behind in the popular favor.

Lockhart's elephants are put through their regular routine of tricks, as well as many other newer ones, by Capt. Taylor. Duncan's Scotch Collies, numberless beautiful horses and Shetland ponies go through difficult maneuvers and evolutions that more than pleased the vast throng.

Lillian Leitzel, the daring little aerial artiste, did many a difficult feat on the flying rings, and twisted herself into many poses while suspended by one arm in mid-air; the Silbon Sisters, graceful acrobats, did hair-raising turns, suspended by iron jaw holds; Jackson and McClaren proved to be expert wood choppers; Belling did a ridiculous bull fight burlesque; Rastelli, some fine juggling; Abdullah's Arabs appeared to be so many pieces of India rubber, and Oscar Schumann did a high school act.

M. Jean Houcke is the equestrian and ring manager, Clyde Ingalls is the ring announcer, while Merle Evans is the musical director.

The piece will run all this month.

### HUNTLEY DOING ACT

LONDON, Jan. 9.—G. P. Huntley, following his successful tour in America, is to appear here in the variety theatres in a new act, entitled "Wallpapers." Huntley will be supported by Frank Hector and Eva Kelly. The offering is being sent out by Norris and Clayton, Ltd.

### CO-OPTIMIST SHOW SCORES

LONDON, Eng., Jan. 7.—The Co-optimists are still successfully working on a co-operative basis and appear to be advancing from strength to strength at each successive performance. No better entertainment of the kind has been seen here since the memorable reign of the ever lamented Pelissier, with whose genial, irresponsible spirit they have so much in common.

To pass from such a comparatively intimate atmosphere as that of the Royalty to the larger sphere offered by the Palace was an experiment laden with no little risk. Yet it has been triumph all the way, and there is no apparent reason why the Co-Optimists should not become a permanent institution. Their new bill, which was designed with an eye to the festive season, should carry them still further to popular favor. Some of the best features of the original program have been retained, including the clever opening chorus, Mr. Gilbert Child's ditty about roast-beef, Betty Chester's impressive "Sea Fever," the production burlesque "Camden Town," and all these are well worth rehearing. Miss Elsa Macfarlane was absent due to illness at the first performance of the new bill, and the company will have to do without the services of Laddie Cliff for the present time as he is under contract for pantomime at Manchester. Mr. Cliff's songs were highly popular here.

One of the cleverest of the new features is "Tangled Tongues," a very funny achievement which caught the immediate fancy of the house, while fun of a more irresponsible kind is the result of Gilbert Child's attempt to recite "The Last Shot," while the entire company are drawn into Davy Burnaby's argument with a colleague over a borrowed sovereign—a wrangle which entails a journey through the auditorium by everybody, in search of the money at the box office. Burnaby, for his part, has a delightful song in "Sneeze Please," in which the audience is induced to "atishoo" by combining simultaneous syllables; there is admirable contrast and variety in the fine baritone singing of Stanley Holloway, the semi-sentimental ditties of Melville Gideon, and the dainty singing and dancing of Miss Phyllis Monkman, who has a clever piano duet with Mr. Gideon. Miss Babs Valerie and Mr. H. B. Hedley are also in the company.

As a final adventure, the Co-Optimists contrive to get their faces terribly blackened while being photographed by flashlight. After that there is nothing left for it but to bring the curtain down on a minstrel show.

### TAXES TO CLOSE FILM THEATRES

PARIS, Jan. 9.—The combination of high taxes and poor business will close every cinema theatre in Paris within six months unless some relief is obtained, it was declared at the meeting held last week of theatre proprietors in Paris. A proposal that a nationwide protest strike of cinema theatre owners be declared for a fortnight was held in abeyance pending the outcome of negotiations now being held between the theatre owners and the government and municipal authorities.

French motion picture theatres are at present subject to three separate taxes—State, municipal and for the support of the poor in the smaller towns. This combined levy, which takes 50 per cent of the total receipts, will force the closing of all theatres unless prices could be raised to a point which would not be paid by the public. Already many theatres throughout the country have been forced to close.

The theatre owners declared that the French film industry would be ruined unless drastic relief measures are taken.

### BIG CHECK FOR ARTISTS' FUND

LONDON, Jan. 9.—The Variety Artists' Benevolent Fund last week received a check for £2,282 7s. 7 d., from R. H. Gillespie. This amount represented the proceeds of the recent performance at the London Hippodrome in aid of the Fund.

**Lulu McConnell** is ill at her home in Kansas City.

**Will Smith** is doing a "single"over the Keith Circuit.

**Henry Travers** will appear in "He Who Gets Slapped."

**Hibbard** and **Malley** have been routed over the Keith Circuit.

**Sonia Marcelle** has been added to the cast of "Rosa Machree."

**Lillian Grant** has returned from a pleasure trip through Canada.

**Hughie Clark** is breaking in a new "single" for the Loew circuit.

**Frank and Mazie Hughes** opened a tour on the Loew circuit last week.

**Marie** and **Morrell Osborne** are touring the South over the Loew circuit.

**Eddie Moran** has joined **Peggy Parker's** act, "The Four Musketeers."

**Belle Baker** is headlining the Riviera, Brooklyn, vaudeville bill this week.

**Ducas Bros.** have been added to the cast of "Get Together" at the Hippodrome.

**Wahl and Francis** start on the coast trip over the Loew circuit next week.

**Daphne Pollard** is headlining the bill at B. F. Keith's, at Cleveland this week.

**James Madison** has left San Francisco and is on his way back to New York.

**Weston** and **Eline** have been routed over the Loew Circuit for thirty weeks.

**Max Burkhardt** will sail on February 7, aboard the *Aquitania* for London.

**Eddie Leonard** is headlining the bill at the Palace Theatre, Chicago, this week.

**Emile De Recat** is recuperating at Pensacola, Fla., from a nervous breakdown.

**Nat Burns,** the "single," has been routed over the Interstate time to open next month.

Emery Ettelson and **Ned Becker,** Chicago agents, have several business relations.

Ralph Long, of the Shubert office, is recovering from pneumonia, and is able to sit up.

**Harry Mandel** has been discharged from the sanitarium and is back at his home in Chicago.

**Manny Kihler,** who was formerly in burlesque, is out of show business and is studying law.

**Eva Clark** joined the cast of the Will Roger's Show which opened in Philadelphia this week.

**Edward Forbes** has replaced **Albert Carroll** in "The Madras House," at the National Theatre.

**Charles Purcell,** is to enter vaudeville shortly in a new act. The act will play the Keith Circuit.

**Hilda Lachmann** re-opened in a single at Red Bank, Monday, under the direction of Pat Casey.

**Harry Brunnelle,** of the Proctor office, has been at home several days with an attack of the grippe.

**Lind,** the female impersonator, is playing in South America until March, when he will sail for London.

**Joe Conoly,** theatrical manager, has been confined to his home on account of ill health for several days.

# ABOUT YOU! AND YOU!! AND YOU!!!

**Glenn Burt,** of the Chicago B. F. Keith office, is spending a two weeks' vacation in the Michigan woods.

**Lou M. Houseman,** well known theatrical man, has been elected president of the Chicago Press Club.

**Syd Piermont,** brother of Ben Piermont, of the Sheedy office, is now connected with the Loew booking office.

**Aryan Kelton,** for the past four years inactive in theatricals, is returning to vaudeville with **Hilda Ronjali.**

**Josephine Victor and Company** open at Omaha for the Orpheum circuit January 29 for a tour of the time.

**Katherine Gorham** is playing the soubrette role in "The Rainbow Girl," now touring through Pennsylvania.

**Charles Olcott,** has renewed his contract with Mary Ann, his vaudeville partner, for a period of five years.

**Bob Quigley,** formerly with **Quigley** and **Fitzgerald,** has teamed up with **Jack Edwards** in a new vaudeville turn.

**Frank Hurst** has been signed by Loew to headline in the metropolitan district for ten weeks, starting Jan. 30.

**Peggy Marsh** is going into vaudeville and, with a partner, will present a number of new and original dances.

**Pureza Rico,** the Spanish basso, has recently returned from a tour of the more important cities of the country.

**Sam W. Massey** has joined the Lewis and Gordon act, "The Fizzle," which will be seen around New York shortly.

**Mannie Barkin** resigned his position with the Amalgamated Agency and is now with Wirth, Blumenfeld & Co.

**Robert Emmet Keane** and **Claire Whitney,** in their vaudeville act, open for the Orpheum Circuit at Duluth this week.

**Leon A. Berezniak,** the Chicago theatrical attorney, has arrived in New York, where he will spend a week or ten days.

**Donald Kerr's** new sketch, entitled "The Apache Avenger," will be produced for the first time at the next "Friars' Frolic."

**Lew Winthrop,** who is with Oakes & Delour, has been confined to his home for several days with an abcess over his eye.

**Tex Ellis** re-opened on the Keith circuit at the Harlem Opera House last week, with a new pianist, **Billie Baskette.**

**Lee Hing Chow,** mental calculator, will play a return date over the Gus Sun time, opening at Watertown, N. Y., March 13.

**Bessie McCoy Davis** is headlining the Shubert vaudeville bill at the Chestnut Street Opera House, Philadelphia, this week.

**Walter Davis,** formerly with the vaudeville turn of Dorna Montran and Co., will team up with **Jack Cook** in a burlesque turn.

**Elmer Rogers,** manager of the Palace, New York, is recuperating at Lake Placid, N. Y., after a serious attack of pneumonia.

**Rome** and **Cullen,** playing the Shubert time, will sail for Europe in June. The act is booked on the other side by William **Morris.**

**Mel Klee** is having a new act written for next season by James Madison. He is at present playing over the Orpheum Circuit.

**George Smith,** concert manager, is booking vocalists and instrumentalists in the larger picture houses throughout the country.

A nine-pound baby girl was born to **Mr. and Mrs. Billy Allen** last week. Mrs. Allen was formerly Miss Belle Montrose in vaudeville.

**Bert Lytell** and **Viola Dana** will soon arrive in New York, where they are to make a series of personal appearances in all the Loew theatres.

**Jack English** has cancelled a route over the Interstate circuit because of illness and has been replaced by Cecile Weston and Compony.

**Joe Lother,** stage manager at the Regent Theatre, has been transferred to the Franklin Theatre where he will act in the same capacity.

**Charles Straight,** of Chicago, song writer and piano roll recording manager, is in New York for a short visit on business and pleasure.

**Carl Freed,** now with the "Bon Ton Girls" in burlesque, joins the Eva Tanguay act at Cleveland next week with his musical spoons.

**Harry O'Day** will open within the next few weeks in a new singing act in which he will be assisted by his wife, the musical comedy actress.

**Tom Lewis** has been added to the cast of "A Regular Girl," the new musical comedy in which Cecil Lean and Cleo Mayfield are to star.

**Jack Mahan,** late tenor of the cast of "Chu Chin Chow," has been signed to appear for three months at Tait's restaurant, San Francisco.

**Lew Rosenthal,** head of the Rosenthal Agency of Chicago, left last week for Dubuque, Ia., where he will remain the balance of the season.

**Larry Jardine** has been appointed superintendent at Proctor's 125th St., to succeed Frank Jones who has been promoted to assistant manager.

**Herman Cripps,** of the Park Players Stock Co., of Manchester, N. H., will sever his connection with the company on Saturday, January 14.

**Roy Sedley,** formerly with the Billie Shaw act, is now with Sheila Terry and Company. Sedley opened with the act last week in Scranton, Pa.

**Rosalind Layte,** well known on the London stage, will make her American debut with William Farnum in his new motion picture "Man's Weakness."

**Princess Quos Tai,** the Chinese prima donna, has been routed over the Orpheum circuit to open at the Main Street Theatre, Kansas City, January 15.

**Dorothy Curtis,** formerly of the team of Curtis and Donnegan, will appear in the Charles Spencer Adams act under the direction of the Pat Casey office.

**William Seabury's Revue Frolic,** after touring the Keith Circuit, will open at the Main Street Theatre, Kansas City, the week of Jan. 29 for the Orpheum time.

**Wm. J. Saxton,** of the **Saxton** and **Hawley Co.,** was married to Ruby Kahn, nonprofessional, in Washington, Dec. 27. They will make their home in New York.

**Albert Tovell,** has replaced Henry Bond in the act entitled "Superstition." Bond has formed a partnership with Ed. Heron for the purpose of producing and handling acts.

**Jack Osterman** was forced to cancel his engagement last week at the Hamilton Theatre due to throat trouble. He continues his work on the Keith Circuit this week.

**F. O. Williams,** formerly of Chicago, has been appointed assistant manager of the Globe Theatre, Kansas City, succeeding Harry Portman, who recently resigned.

**Helen Freeman,** who wrote, staged and acted the leading role in "The Great Way," a play which had a short run at the Park Theatre, is to play the role in pictures.

**The Harry Downing Revue** opens on the Keith time this week at Wilmington. In the cast of the act are **The Clark Sisters, Joseph Capola, Lester Lee** and **Harry Downing.**

**Jack Wyatt's Scotch Lads and Lassies, Dave Roth, Tex Ellis** and **B. A. Rolfe & Co.,** were the acts that appeared at the New Year's Eve entertainment held at the N. V. A. Club.

**Bobbie Beaumont** will replace Bothwell Brown in the act known as "The Broadway Camille," produced by Meyer Golden. Brown will return to his old act, the "Bathing Beauties."

**Sophie Tucker & Co., Carl Randall & Co., Al Herman, Dooley & Sales, Lewis & Dody, Four Ortons** and **Enos Frazere** appeared at the Sunday Concert at the New Amsterdam Theatre.

**Smith and Yates,** formerly of "The Whirl of New York," **Freddy Lightner,** brother of Winnie, and **Smith, Riddel and Elliott** have been booked over independent circuits by Bert Jonas.

**Stanley James,** manager of the **Park** Theatre, Manchester, N. H., is in the Sacred Heart Hospital here suffering with an attack of typhoid fever. He is now practically out of danger.

**Elliott Roth,** son of **Nat Roth,** the manager, has signed a year's contract to appear with the Famous Players Company. The first picture engagement will be with **Rudolf Valentino,** in "Stowaways."

**Maurice** and **Leonora Hughes,** the dancers, will be starred by Charles Dillingham in a new musical show, in which they will have speaking parts. The production will be made in the spring.

**Jack Deutch,** formerly assistant manager of the City Theatre, a Fox Vaudeville house, has been installed as manager of the Albemarle Theatre, one of the Fox moving picture theatres in Brooklyn.

**Helen Keller** is headlining the bill at the Majestic Theatre, Chicago, this week. Others on the program are **Claude** and **Fanny Usher, the Weaver Brothers, Kenny and Hollis** and the **Bennett Sisters.**

**Paul X. Francis** opened this week with Lew Price's "Fashion Plate Revue" at Utica, New York. The act opens for the Western Vaudeville next week at Chicago.

**Frances White, Ray Miller** and his orchestra. **Clark and Verdi, The Glorias, Jack Merlin, Griff, The Scrantons, and Chappelle and Stinnette** appeared at the Sunday night concert at the Al Jolson Theatre.

**Elsie White,** after appearing for two performances last week as the feature act of the bill at Loew's State was forced to cancel her engagement because of throat trouble. Babe LaTour, doing a single, replaced her.

**Sid Lewis,** who is routed for a tour of the Western Vaudeville Managers' Association, suffered a nervous breakdown last week while playing at Rockford. He was removed to a hospital where he is reported to be resting easily.

# MELODY LANE

## STANDARD FORM OF CONTRACT FOR MECHANICAL MFGRS. DRAWN

### E. C. Mills, Chairman of Executive Board of M. P. P. A. Draws New Instrument Which, if Accepted, Will Give Publishers Better Protection and Make Agreements Uniform

Seeking to bring about a standard form of contract, between music publishers and mechanical reproducing companies, E. C. Mills, Chairman of the executive board of the Music Publishers' Protective Ass'n., has drawn up and recommended a new form of contract, which if adopted by the publishers, will give them better protection, as well as make all their agreements with phonograph companies uniform.

As matters now stand, hardly two contracts or agreements consummated between music publishers and different phonograph companies are exactly alike. A standard form of contract between publishers and manufacturers has long been desirable.

At least four radical changes in favor of the publisher, are contained in the new form recommended by Mr. Mills. One of them concerns an unfair reproduction of records in Canada from master records made in this country which pays no royalties to American publishers. The new form provides that the phonograph firm is limited to the right to manufacture and sell the publishers' reproduced product in the United States and its possessions only. Also that neither the records nor the master record, etc., shall be exported by the manufacturer outside of his licensed territory.

Other changes, found in the recommended contract provides that the legal notice of the publisher's copyright be printed on each record, and that the publisher be presented with a copy of every record manufactured with his product upon it. Another point in favor of the publisher is to the effect that the manufacturer must fulfill his contract with the music publisher and must render a prompt accounting of novelties in order to receive the ten per cent discount generally allowed by the publisher. The tentative form of the new contract that may be adopted is printed below:

License for Phonograph Records:
BLANK MUSIC PUBLISHING COMPANY
To No.
Date, .....192..

The parties hereto mutually agree as follows:

The Grantor hereby licenses the Grantee, subject to the conditions hereinafter contained, to manufacture and sell within the United States and its possessions, but not elsewhere, phonograph records serving to mechanically reproduce the following described musical composition, the property of the Grantor, and arrangements and orchestrations thereof:

Title of Composition .....
Composer and Author .....
Copyright .....Date .....
Class .....Entry No.....

The Grantee hereby agrees to pay to the Grantor the sum of Two Cents (2c) for and upon each and every phonograph record of said composition or part thereof, manufactured by the Grantee.

It is expressly understood and agreed that the license hereby granted is conditioned upon the prompt, full and faithful performance by the Grantee to render the statements and make the payments to the Grantor when and in the manner herein provided for and to perform the terms hereof, and that upon any breach thereof by the Grantee this license shall immediately thereupon cease and determine.

The Grantee agrees not to use or cause to be used the said musical composition in connection with any other musical composition without the written consent of the Grantor first had and obtained.

All rights of public performance of said composition, and its arrangements and orchestrations, are expressly reserved to the Grantor.

The Grantee hereby covenants and agrees that it will not export nor sell for export nor permit or sanction the export from the licensed territory of any phonograph record made pursuant to this license, or any part or device used or to be used in the manufacture of such phonograph records.

The Grantee shall imprint upon each and every reproduction manufactured hereunder, and in the name of the Grantor, due notice of copyright, in the form prescribed by law; and shall also imprint thereupon Grantee's name as manufacturer.

The Grantee shall furnish the Grantor one specimen of each such product manufactured hereunder, at the time and in the identical form as it is to be placed upon the market for sale.

The Grantee shall render to the Grantor full, true and accurate sworn royalty statements showing the number of records manufactured, accompanied by remittance of the full amount of royalty due quarterly, not later than forty (40) days after the last day of March, June, September and December in each year.

The Grantor agrees, the Grantee performing all the obligations imposed upon him (it) hereunder, that there may be deducted from the gross amount of royalties due, a sum equal to .....per cent thereof.

BLANK MUSIC
PUBLISHING COMPANY.

By .....
Grantor.

Accepted:
.....
Grantee.

By .....
Date ..... .....192..

### HELP FOR COMPOSER

An income of $200 a year, the fruit of his labor as a composer of music, will be augumented for Marshall R. Kernochan, by an allowance of $1,000 per month from the income of his aunt, Marie Marshall, an incompetent. An order to this effect was signed in the Supreme Court on Saturday. Another aunt has been giving him $100 per month for services and he has an annuity of $3,000 from the estate of his father. His mother formerly helped him, but in the last three years she has been unable to continue it.

These resources, added to what he will now receive, will enable him to live in the same manner in which he lived with the assistance of his mother.

### LARRIMORE ON TRIP

F. Larrimore is now on the sales staff of the Robert Norton company and has started on a trip covering the principal Southern cities in the interest of the Norton catalague. A new number announced for early release by the firm is "Sing 'Em," a blues number by Raymond B. Prisby.

### BERLIN BACK IN SHOW

Irving Berlin returned to the cast of the Music Box Revue after being absent five days on account of throat trouble. Mr. Berlin emphatically denied that he intended to sail for Europe now or in the near future. It was erroneously reported in the daily papers that he had already sailed.

### HARRIS STARTS WITH TWO

Bob Harris, who recently went into the music business with offices in the Hilton Building, has put out the first two of the songs that will comprise his catalogue. Both songs are fox-trot novelties, one being "Japanese Toy Girl," by Harry Corroll and Ted Lewis, and the other, "Smiles Will Tell," by Ernest Breuer.

### WOLFE BACK FROM TRIP

Isadore Wolfe, of the L. Wolfe Gilbert music house, is back in New York from an extensive selling and plugging trip through the South, where he introduced the firm's new song, "Kentucky Echoes," a foxtrot ballad by L. Wolfe Gilbert and Riley Riley.

### MUSIC MEN DIVIDE $30,000

Music publishers, members of the American Society of Authors, Composers, and Publishers, will this week receive their quarterly checks, representing their respective shares of the royalties collected by the society during the last quarter of the year of 1921.

The amount which the publishers will divide is nearly $30,000, to be exact, $29,543 will be split up among the music men. Class A. members, will receive $854.79; Class B., $427.41, and Class C., $213.70. The amount would have been much larger, but the slump which has hit all the theatres of the country naturally affected the royalty collections from the motion picture houses, dance places and other amusement resorts from which the royalties are collected.

The writer members of the organization will divide an equal amount, but in a different manner as their branch of the organization is composed of six and a special meeting to determine just how the money is to be apportioned, is to be held this week.

### JACOBI LEFT SMALL ESTATE

Victor Jacobi, the musical comedy writer, who died December 10 last, left an estate of not over $1,000 in personal property, according to J. P. Perry, in his application for letters of administration upon the estate, which was granted to him by Surrogate Cohalan last week.

According to Mr. Perry, who claims to be a creditor of the estate, the decedent is survived by a brother, a half brother and a sister, all of Hungary.

### WERTHAM BACK IN CHICAGO

CHICAGO, Ill., Jan. 7.—Henry Wertham, western manager of Jerome H. Remick, returned to Chicago on Friday, after spending two weeks in New York. One of Mr. Wertham's first duties upon his return to Chicago was to add the services of Asher Samuels and Lyman J. Goss to his staff.

### FRIEDLAND HAS NEW SONG

Anatol Friedland has written a new song entitled "Who" (Believed In You), and is publishing it himself. He has been doing the number in his act for the past five weeks and has already sold 55,000 copies. Frankie Marvin is managing the professional department which is located in the Palace Theatre Building.

### OPENS NEW LONDON OFFICE

A. J. Stasny, of the A. J. Stasny Music Co., has arrived in London, England, where he is attending the opening of the firm's new professional and executive offices. Mr. Stasny has cabled that the new London branch surpasses the firm's New York offices in convenience.

### MILLS ON WESTERN TRIP

Jack Mills, of Jack Mills, Inc., left Monday for a three week sailing trip through the West, and will introduce some of his blue numbers there as well as two new ones, "Wana" and "Dear Old Southland."

### WALKER OUT OF BERLIN'S

Ray Walker has left the professional department of Irving Berlin, Inc., and will take up active orchestra work. Mr. Walker has been employed by the Berlin firm, on and off, for a number of years.

### CECILE SILVERS WITH HARMS

Miss Cecile Silvers, sister of Lou Silvers, is now in the professional department of Harms, Inc., as assistant of Arthur Behim, professional manager.

### WINSLOW BACK FROM VACATION

Max Winslow, professional manager of Irving Berlin, Inc., is back at his desk after a two weeks' vacation in Bermuda.

### "JAZZ" IN THE DISCARD

CHICAGO, Jan. 2.—The "jazz" is slowly but surely going into the discard, according to a statement issued here by Fenton Bott, of Dayton, Ohio, director of dance reform of the American National Association of Masters of Dancing.

"The 'fox-trot' is the dance that receives the most abuse," said the statement, and it is the 'fox-trot' music as written and played in 'jazz' fashion that causes the dancer to abuse this popular dance. There is nothing the matter with the 'fox-trot' or the steps in the fox-trot, but it is a conceded fact among all teachers of Oriental suggestiveness and broken time in fox-trot music, together with the lack of sufficient supervision are responsible for the downward trend of the dance."

The statement went on to say that the American National Association of Masters of Dancing began to work two years ago for cleaner dancing, and have been cooperating with hundreds of societies, welfare organizations, even dance hall proprietors and have made considerable progress. Exaggerated movements of the upper part of the body, the statement concludes, are in bad taste and are never found in true refinement and culture.

### SCHWARTZ CO. INCORPORATES

The Ben Schwartz Music Co., with offices at Broadway and 48th Street, has incorporated with a capital of $10,000. The incorporators are: Ben Schwartz, I. Schwartz, and C. C. James. J. Santora is the attorney.

### MILLS GETS "CHOW MEIN"

Jack Mills has taken over "Chow Mein," a Chinese comedy fox-trot song by Mort Van Moppes, Jimmy Clark and Bert Norman. The number is scheduled for immediate release, having been already exploited by the writers, as well as reproduced on the mechanicals.

### BONUS FOR WATERSON EMPLOYEES

The entire staff of Waterson, Berlin & Snyder received a substantial bonus last Saturday afternoon. Although the bonus was in the air it was doubtful until the last day and came as a surprise to the employees.

### BERT GRANT TO PUBLISH

Bert Grant, the songwriter, who has been connected with a number of the big music publishing houses, is going into business for himself and has opened offices in the Hilton Building at Broadway and 48th street.

### BERMAN TO DO ACT

Henry Berman, of the professional department of Waterson, Berlin & Snyder, and Al Goodman are preparing a new comedy singing act in which they will open shortly on the Keith circuit.

### CHAS. ROSOFF MARRIES

Chas. Rosoff, the Irving Berlin, Inc., pianist, was married last Thursday to Miss Tessie S. Levy, non-professional, in Hartford, Conn. Rosoff had gone there to play for the Norah Bayes act, temporarily.

### LEW BROWN OUT AGAIN

Lew Brown, of the Broadway Music Corporation's song writing staff, is back at his desk after a bad attack of pneumonia which necessitated his absence for the past six weeks.

### IRWIN DASH WITH REMICK

Irwin Dash, formerly in the professional departments of Leo Feist, Inc., and Fred Fisher, is now connected with Jerome H. Remick & Co., as pianist and act man.

### BELWIN SELLS TWO

Belwin, Inc., has sold two new numbers, "Never Mind," by Sanders and Breau, and "Lola-Lu," by Lou Breau, to Shapiro, Bernstein & Co.

# BURLESQUE

## AMER. BEGINS TERRITORY INVASION

### OPENING IN COLUMBIA TOURS

The American Circuit's invasion of the Columbia Amusement Company's territory will become a reality next week, when the American, which has dropped Schenectady, plays the Majestic, Utica, which is two blocks away from The Colonial, a Columbia house. The Majestic Theatre, is located on Lafayette Street, next to the Utica Hotel, and has a seating capacity of 1400. The house has been playing dramatic stock recently and at one time played first class attractions. It is on the same street as the Columbia house, the Colonial. The Majestic will play the last three days of the week following Scranton.

Another theatre, which will open as an American Circuit house is the Grand Opera House, Toronto, scheduled to start Feb. 6th. This house is around the corner from the new Empire which opened as a Columbia theatre a week ago Monday.

The Majestic, Scranton, goes back on the American Circuit, opening next week with Billy Vail's "Sweet Sweetie Girls." The Fifth Avenue, Brooklyn, was a failure and closed as an American Circuit house last Saturday night with "Ting A Ling."

The American Circuit route starting with the Empire, Hoboken, for the time being is as follows: Newburgh and Poughkeepsie, first three days lay-off, Springfield last three days of the week following. Howard, Boston, New London two days and Fall River last three days of the week, Wednesday being open. They go from there to the Gayety, Brooklyn, and then the Bijou, Philadelphia, Majestic, Scranton, full week, lay-off first three days, then Utica last half. Orpheum, Montreal, Grand Opera House, Toronto to the Academy, Buffalo. William S. Campbell will close his "Whirl of Girls" show on the American Circuit at the Gayety, Milwaukee, on Saturday night, Jan. 28th. With the withdrawal of this show, it leaves but three shows on the American Circuit that are controlled by show owners of the Columbia Circuit. These are "Harum Scarum" owned by Harry Hastings, "Grown Up Babies" out of the office of Jacobs and Jermon and the "Social Follies," Max Spiegel's show.

There is also a rumor to the effect that several of the producers and show owners on the American Circuit had been approached by representatives of the Columbia Circuit to place shows on that circuit.

"Puss Puss," which was booked to play Long Branch, Gloversville and Schenectady this week, was switched by the Burlesque Amusement Company who own the show to the Grand, Hartford, to take the place of "Keep Smiling" which was to play the Grand before the house was cancelled by the Columbia Amusement Company. It could not be learned Monday, where "Puss Puss" would go next week. I. H. Herk, president of the American Burlesque Circuit stated that the show would not play his circuit again on account of failing to play the time it was booked by the circuit this week.

The American Circuit switched the "Ting-A-Ling" from the Bijou, Philadelphia, this week to the time "Puss Puss" was to play, thus leaving the Philadelphia house dark.

### LEON SIGNS WITH COOPER

George Leon, comedian with Ed Jordan and Bobby Wilson of the "Sweet Sweetie Girls," signed a contract last Saturday with James E. Cooper for a Columbia Circuit show next season. It will be decided in a few weeks just what show Leon will go with.

### SWITCHES IN HARTFORD

On account of the poor business that has been done this season at the Grand Theatre, Hartford, Blutch Cooper sometime ago notified Max Spiegel, manager of the theatre, that he would not play his "Keep Smiling" company there the present week, unless he was given a guarantee. Spiegel declined to give a guarantee, then Cooper offered to substitute Billy Vail's "Sweet Sweeties," an American wheel show. Cooper agreeing to guarantee Vail against loss on the week. When this plan was made known to I. H. Herk, president of the American Circuit, he declined to permit the Vail show to play the week, although it was a "lay-off" week for "Sweet Sweeties." Cooper had sometime previously bought "Puss Puss," an American wheel show owned by a corporation and whose business had been so poor it had reached the quitting stage. The purchase included the equipment and, with the organization intact, Cooper sent this show to Spiegel in place of "Sweet Sweeties."

Withdrawing the America Shows from the Bijou, Philadelphia, commencing this week, Mr. Herk sent the Charlie Franklyn's show to Long Branch and Gloversville and three nights in Schenectady in place of "Puss Puss." Inasmuch as the Franklyn show was booked for the Bijou this week Franklyn appears to be the only one who will lose out in the whole mix-up.

John Jermon and his association in control of the Bijou, Philadelphia, have declared themselves perfectly satisfied at having got rid of the American shows through the action of the American Association.

### CHANGES IN "PEEK-A-BOO" CAST

WASHINGTON, D. C., Jan. 9.—Harry and Joe Kelso have cancelled their contracts and will close with the "Peek-a-Booo" show Saturday night at the Gayety, this city. Flo Darley and Ed Quigley and Morrisey will also close at the same time. Johnny Stanley, George Carroll and Sam Bennett will join the show as well as a new prima donna. They will open at the Gayety, Pittsburgh.

### COSMOPOLITAN TRIO CLOSES

The Cosmopolitan Trio, a singing act, closed with the "Tit for Tat" Company last Saturday night at the Casino, Brooklyn. Tiny Hilson will spend a few months in New York to finish her vocal lessons. The two male members will appear in concerts. Later the trio will be booked in vaudeville.

### "JINGLE JINGLE" LAYING OFF

"Jingle Jingle," which was booked to play the Lyceum, Columbus, this week, is laying off. The owners of the show have refused to play the house under the new conditions imposed by the management of the theatre.

### RAYMOND WITH MONTE CARLO

Jimmy Raymond, former juvenile, of Joe Wilton's "Hurly Burly" show, opened with the "Monte Carlo Girls," Sunday night in Hoboken. He is doing a comedy part.

### JOE STANLEY FOR VAUDEVILLE

Joe Stanley, who closed with the "Monte Carlo Girls" in Hoboken Sunday will open next week in vaudeville in his "single" act.

### "COYLE WITH "NEW SHOW"

Henry J. Coyle will open with Sam Howe's "New Show" on the Columbia Circuit at the Gayety, Buffalo, next week, as straight man.

### MACK JOINS SHOW

Frank Mack joined the "Tit For Tat" Company at the People's, Philadelphia, Monday, to play their character parts.

## SCRIBNER NOW IN FULL CONTROL

### CANCELS HARTFORD CONTRACT

A meeting of the Board of Directors, of the Columbia Amusement Company, was held last Thursday with the result that Sam A. Scribner remains as general manager of the company, and will have complete control of the houses, and shows, as well as final word in the management of the circuit. As directing manager, representing the Board of Directors, Mr. Scribner's authority will have in back of it the entire personnel of the Board.

One of the first things Mr. Scribner did, after the meeting, was to cancel the contract the Circuit had at the Grand Theatre, Hartford, Conn. This house closed as a Columbia Amusement Company house, last Saturday night with James E. Cooper's "Hello 1922." The Berchel, Des Moines, will close this week with the Frank Finney. Both of these houses will be filled later.

Another matter up for consideration is the wish of the management of the Lyceum Theatre, Columbus, who wants to discontinue giving the shows playing the Lyceum a guarantee. The owners of the theatre took the matter up with Mr. Scribner who stated that they would have to do business direct with the show management who could make whatever arrangements they liked. The Columbia Amusement Company books the house according to the arrangements made between the theatres and the show managers.

Mr. Scribner has also taken up the matter of impressing Circuit managers with the necessity of injecting new life into their efforts. If for instance, he finds that a campaign for billing is deemed advisable he wants the managers to start such a campaign and keep hustling for business.

It is believed that some managers are inclined to "lay down" on the job because general conditions are not favorable. It is intimated that many new managers may be seen in place of some of the old ones who are lax.

The following letter has been sent to the local managers over the Circuit:

"In regard to the business in your city, I shall expect you hereafter to be more aggressive and get out and fight for your share of the business. I am not finding fault with you, but burlesque is in a class all by itself, which probably you realize by now, and you must keep up an aggressive fight all the time.

"Keep your theatre in the public eye, and see that it is well and properly billed. I don't think I would depend entirely on my advertising agent, but I would oversee this branch of the business myself, as it is very important and you should be in close touch with it at all times. An hour or two in the morning devoted to your billing brigade is time mighty well spent, and will in all probability get you better results."

The franchise holders of the poor shows on the Circuit have received final notice that unless their shows are made satisfactory to the Censor Committee within 21 days, their franchise will be cancelled forthwith, a right which the Columbia Amusement Company has reserved under its contract.

### BEN HOLMES DIVORCED

Ben Holmes, straight man of the Abe Reynolds Revue, was granted a divorce in Chicago, last Thursday, from Leona Fox Holmes.

### ETHEL DE VEAU AT GARDEN

Ethel DeVeau replaced Hattie Beall at the National Winter Garden Monday.

## "COMEDIES OF 1922" CLEVER AND BRIGHT SCORES BIG HIT

"Mollie Williams' Comedies of 1922" at the Columbia this week is a show of spectacular scenic and electrical effects both novel and original. The lyrics and music are new and delightful to the ear.

Miss Williams and Cy Plunkett are the particular features, both are well known to burlesque patrons, but the balance of the cast is new.

The principals are surrounded by a beauty chorus of unusual good looks and of a type that Miss Williams alone seems able to pick. The girls are shapely, young and snappy looking, and excellent workers. They are elaborately costumed in gowns of novel designs and a variety of colors.

The piece is in two acts, which runs through fourteen scenes. The book, lyrics and music were written by Jack Stern, Clarence Marks and Norah Lee Haymond, the production was staged under Miss Williams' direction.

Miss Williams appears only once in a dramatic act in the first part, but is very much in evidence all through the burlesque, looking brighter and younger than ever.

Plunkett does a bit in the first scene before he blacks up. He returns in the third scene in his black face character and kept the audience in a fine humor from then on. Plunkett has his own idea of doing this character. He does his work neatly and cleverly and is a distinct hit in the show. His dialect is amusing and good; he made a fine impression. Plunkett is a clever performer.

Johnny Philliber does a "boob" early in the show, later he does a light comedy part and in the burlesque we find him doing a "drunk." He is a new comedian to us and he does a creditable piece of work.

Edward Kirby is the straight man. Kirby makes a good appearance, has a fine singing voice and reads his lines excellently.

Jerry Ross is a corking fine dancing and singing juvenile. He is a neat looking chap and he reads lines well.

Salvatore Zito does several characters and does them well. His Italian bit in the "bootblack" scene with Plunkett was his best.

Pliny Rutledge has several good parts in the show, which he handles in an excellent manner.

Isobel Blackburn is an attractive looking prima donna who has an exceptional fine voice. Her numbers registered well. Miss Blackburn's costumes are very pretty.

Miss Williams has a winner in her soubrette, Jean Steele. We do not remember of ever seeing this young lady before and she sure is the type of soubrette that burlesque wants. She is an artiste of exceptional merit. Miss Steele is cute, pretty and shapely. She is charming when putting over a number and at all times this young lady attracted attention by her youth and beauty.

Vivian West, a striking looking brunette, is the ingenue. Miss West is a dandy "coon" shouter and had no trouble putting her numbers over. Her costumes have been well selected.

Miss Williams has a show that is different than any she has ever shown us in the past, in fact it is different than any we have seen at the Columbia so far; it's away from all others.

The "shoe cleaning" scene, new and old style, is a fine comedy scene in which Plunkett, assisted by other principals, are seen to a fine comedy advantage.

"The Signal," a dramatic sketch in which Miss Williams is seen in a fine role, is both interesting and thrilling. The effects and stage setting are very good. The sketch takes place at a small railroad station at night. Tells a story of a special train carrying a pay roll of $60,000, also a daughter of the station agent coming through. Robbers hold the agent up, tie and blindfold him. Miss Williams is in the band. The idea is to hold the railroad switch open so that the "special" runs into a switch and collides with a local train, a wreck resulting. Miss Williams is left with the agent, she recognizes him, after removing the blindfold, as her husband she deserted years before. She releases him in time to save the train. There is a good fight between the men before Miss Williams shoots the band leader. Excellent work was done by Miss Williams, Kirby, Zito, Ross and Rutledge.

The act is about the best Miss Williams has yet shown.

The "country grocery store" scene is very realistic and a dandy comedy offering.

Plunkett in his singing specialty in one went over very big. He sang one number cleverly.

Ross and Miss Steele were successful in their singing and dancing offering in one.

The Indian scene was well staged and nicely carried out.

Miss Williams, in her specialty, scored. She sang two original numbers and put them over in her own way. She made a change of costumes, both dresses are

(Continued on page 27)

# FRANK BACON, "LIGHTNIN'" STAR, TELLS OF OLD STOCK CO. DAYS

## Played Up and Down Pacific Coast for Years Before Coming East—Long and Varied Career Before Success Came—Vaudeville Brought Him East

Some time around the early nineties we returned from our first season on the road, sans everything but a wealth of adventures wild and strange and the determination to try it again at the first opportunity. To keep the pot boiling, I accepted my brother's offer to run his photograph gallery in Salinas, California. There we relieved the monotony by putting on plays with the amateurs.

A wonderfully clever lot of young people they were, too. In this way, we kept the fire of ambition burning, as well as amusing ourselves and the indulgent public. Two days of every week were spent in a photograph gallery at Hollister. I made few pictures but many friends, among them a genial soul, editor of the local paper, Mr. James Piratsky, who, like myself, loved the stage and its work. I spent many hours in his office talking over my aspirations and listening to his advice.

Through him, I learned that Hollister was to be visited by a "troupe," a repertoire company, headed by James M. and Carrie Clark Ward, playing Irish comedies and, what was more interesting to me, they needed an advance agent and would I consider the job?

"Would I consider it!" I asked in amazement.

I simply jumped at it, locked up the photograph gallery and started out armed with a bundle of theatrical printing and many instructions from Mr. Ward. If I couldn't be acting with a company, to be ahead of it was the next best thing and I acted in that capacity through several months of precarious business, when we finally closed in Oakland, California. As a reward for faithful service and in lieu of several weeks' back salary, Ward engaged both myself and wife for a stock company of his which was to open in September at the Clunie Opera House, Sacramento.

I was much elated, but my wife and family were not so enthused. Months on the road without an income didn't speak well for the show business, but I persuaded them it was the greatest thing in the world for us. A stock engagement meant experience in our profession. Had not all the big theatrical stars served their apprenticeship that way? At last our feet were on solid ground and we would be actors, not barnstormers!

That engagement was really the foundation of my career. Mr. Ward was not only a fine director, but an excellent actor as well. He had played leading parts in the support of Madame Modjeska and Dion Boucicault before he went into Irish comedy. I played all sorts of men that season from old men to heavies; though I will admit that I never scored as a heavy villain. During that season I made a hit in an old man part of the type now called a "rube." This so pleased the author of the play, Judson Brusie, that he promised to write a play for me.

The next year I had a stock of my own in the same theatre, and there, with a splendid company of players, we remained for two seasons. We produced the play Mr. Brusie had written for me, "The Estate of Hannibal Howe," and the name part, an honest, kindly, old farmer, furnished me my first starring vehicle. The play had created quite a stir in Sacramento and received so much newspaper comment that Walter Morosco, of the Grand Opera House, San Francisco, invited me to appear in the play with his stock company there.

That was some gala occasion! On the opening night we had in the boxes Mr. James Budd, Governor of California, his staff, and many members of the State legislature. Mr. Brusie being a member of that body. The week was a triumph for the play and brought me my first prominence in San Francisco. Needless to say, I was much elated and spent the entire week's salary for a picture on the front page of the "Music and Drama," then the only theatrical paper on the Coast.

I returned to Sacramento and, later in the season, gave the original production of "Jack Rose of Tennessee," which Mr. David Higgins, its author, afterward produced in New York under the title of "Piney Ridge." We went to Seattle from Sacramento and then to Portland, Oregon, where the Bacon Company was a household word for several seasons. We left Portland and returned to California, where with varying success we held forth at the old Oakland Theatre, afterwards known as "The Dewey," for another season.

Business went from bad to worse and many times Mrs. Bacon and I have waited until the box office boy sold a thirty cent ticket before we had breakfast. But it was all in the day's work and we never lost interest or became discouraged. The company was wonderful and accepted the lack of salary with cheerful resignation. If the money came in they knew they would get theirs and the friendships of that day, the loyalty of my associates in those lean years, did much to influence my position last year when the actors went into battle for Equity. I had no differences to settle with the managers, they were my friends, but I felt I could never look one of the old boys in the face again if I failed to stand with them in their fight, "one for all, all for one and all for Equity."

I played up and down the Coast many times; in fact, no Coast defender knew more of the ins and outs of the "road" than I. Hard luck and vicissitudes were my general lot until I finally settled down with the Alcazar Theatre Company in San Francisco, the finest stock organization in the country, and there I remained for years; years replete with interesting and varied experiences. We had some wonderfully brilliant players with us during my stay; each leaving behind, when they left, some pleasant and profitable memory of our association. Each Monday night we gave a production complete in every detail and, when the fire of 1906 swept out that Temple of Thespis, it destroyed a veritable monument of art.

Frequently, during this time, I was asked why I didn't come to New York. I never told the real reason, that I had a wife and family to support and did not feel that I could leave the weekly stipend to hunt in "greener fields"! Perhaps it was best, after all, that I did remain in the ranks, for it was in threshing out fifty-two parts a year that I found my metier, learned just what I could do and how to do it! I probably would have remained tranquilly playing stock if the earthquake had not come along and shook us all out of our peaceful routine.

When vaudeville brought me to New York and my friend, James Montgomery, asked me to see Mr. Winchell Smith about the "Daddy Graham" part in "The Fortune Hunter," at that time the reigning Broadway success, I hesitated. Vaudeville seemed so easy and we would soon play New York, perhaps! However, I saw Mr. Smith and, through him, I was offered the part in the Chicago company by Messrs. Cohan and Harris. Even then I hesitated, but my daughter said, "Father, here is your opportunity at last; you must accept."

So I did, playing the part for three seasons. Then I originated Mr. Carr in "Stop Thief," with the same management. During the second summer's layoff of that play, I went over to Brooklyn to play with a stock company there; my last appearance in stock and my first realization that stock was hard work! I marveled at the ease with which the company took the hurdles, seemingly not fatigued or worried at the performance every night and three matinees per week. After all, the pleasures of a part, well played, compensates for the grind, and stock actors are usually most conscientious and ambitious, each good part spurring them on to higher hopes, with the lure of a Broadway engagement some day looming full ahead.

In these days of types, many a stock actor shakes his head and says, "Oh, what's the use?" when he sees some chap, without a grain of experience, chosen for a prominent part for no other reason than that he had "just the right colored hair" desired. But the best is yet to come. If the present conditions in transportation, etc., continue, the stock company will once more come into its own and "the types" will be looking to that channel for engagements.

The years I spent in that line of work are full of ripened memories, of parts sometimes slighted and some well done; of men and women I may, perhaps, never meet again, but whose friendship is dear to me and the sight of whose names makes my heart warm, for we weathered the storms together and, when the last curtain is rung down, I hope to meet them all, in that great stock company behind the eternal footlights.

### CHILDREN'S THEATRE FOR BKLYN.

Brooklyn is to have a "Children's Theatre," according to Mme. Alberti, director of the Young People's Theatre Company of New York; and Miss Marie Warner, director of the Neighborhood Club, located at No. 104 Clark street, Brooklyn.

The beginning of the coming theatrical season will mark the opening of the theatre, for, according to Mme. Alberti, if the funds available are insufficient, a stable, touched up by an interior decorator, and lighted by the calcium lights, will do until the company can support a regular theatre of its own.

The idea of a "Children's Theatre" is to produce plays for school children built on the lines of stories these children all love and, furthermore, to cast the plays with stage children who are desirous of gaining knowledge of the theatre.

If the plans go through as expected, Mme. Alberti will attempt to have a theatre in each of the five boroughs. In this case, the companies will tour from one house to the other in succession.

### WOMEN'S SMOKING ROOM OPENS

At Dillingham's Globe theatre, a smoking room exclusively for women was opened on Monday night. It is on the balcony floor and is easily accessible from the boxes, orchestra circle and balcony.

A cigarette stand has been put in where women who fail to bring along smokes can buy them.

In so far as known, this is the first retreat of the kind to be opened in the United States, and according to Mr. Dillingham, is the result of the demand by women theatre goers for some place to smoke between the acts instead of being forced to stand in the lobbies and smoke among the men.

### ACTORS' FUND SHOW ON JAN. 20

The Actors' Fund will hold its annual matinee on Friday, Jan. 20, at the Century Theatre, and elaborate preparations are being made for the affair.

Three news plays will be offered, which will be participated in by local stars and actors, and a big musical revue, entitled "Sports of the World," will be presented by thirty society debutantes.

### SPLIT WEEK FOR NEW HOUSE

LOS ANGELES, Jan. 3.—Beginning with the new year, the policy of the new Marcus Loew State Theatre was changed from a full week to a split week policy.

### "ORPHANS" IS GREAT FILM

The Apollo theatre was a haven for one of the most enthusiastic audiences that has ever gathered under its spacious dome on the first showing of D. W. Griffith's latest and greatest motion picture spectacle "Orphans of the Storm." To those who witnessed the first performance of the picture and to those who shall witness it in the future, the slightest thought that they might have formed that the great producer of this picture had been sliding on the downward grade in picture producing, will have been cast aside, and all will agree that every trick of the trade was at Griffith's power in the production of this great spectacle. Every scene, no matter how small, in this historically colorful melodrama, was there for a definite purpose, and exactly what purpose each scene was intended for was plainly discernible to every spectator.

The picture, which is built up around an incident in the historic French Revolution, with Miss Lillian Gish, as the heroine, who, up to the minute which is supposed to be the last one of her life, is lowered from the guillotine after a heart-rending speech by Monte Blue, who played the part of Danton, has every sign of a stirring, gripping melodrama.

The angry mob attacking the Bastile, a five mile race for life, by the cavalry, a tumult in an extensive open square, two men meeting in a hand-to-hand encounter, and other great scenes in the picture, warrant it a truly wonderful motion picture spectacle. Nothing was spared in making the production complete in every detail, and added to that, the richness in the acting of every principal in the cast, puts this picture in a class with the masterpieces of to-day. It is true, that chronological and other liberties with history, are taken, but the atmosphere and general appearances are authentic according to the testimony of the producer, and also according to the spectator's impressions.

Of course, Miss Lillian Gish was the outstanding star of the picture, but special tribute is due Dorothy in her portrayal of the blind sister, who did admirably, and also to Joseph Schildkraut, who showed an abundance of motion picture talent, in his role of a French aristocrat. Danton, played by Monte Blue, lacks to a small degree, the necessary virility, customary of a great actor. Sidney Herbert was an adequate Robespierre, and Lucille LaVerne did well as a French mother.

### "FOLLIES" GIRL SUES FOR $100,000

CHICAGO, Jan. 9.—Miss Mary Lygo, formerly a chorus girl in the Ziegfeld Follies, last week brought suit against Gordon C. Thorne, millionaire head of the Montgomery Ward Co. here, for $100,000 for breach of promise of marriage. She also filed suit against his mother, Mrs. William C. Camp, for $100,000, alleging slander.

Thorne, recently divorced, sometime ago issued a statement that he would abide by the wishes of his mother and would not marry Miss Lygo. Following this statement the girl attempted suicide for the second time. Ten days ago Miss Lygo made her first attempt at suicide with poison while in a room at the Sherman Hotel which resulted in Mrs. Camp, also recently divorced, publicly expressing bitted opposition to her son's marriage.

Thorne is now at Miami, Fla., for the winter. Miss Lygo's home is Los Angeles, California.

### MORRIS ROSE MARRIES

Morris Rose, producer of "Blue Eyes" and several other Broadway productions, was married last week at Atlantic City to Miss Gladys Logan, a former Ziegfeld Follies girl, and will spend their honeymoon at the Shelbourne Hotel in that city.

In addition to producing plays, Mr. Rose is in the insurance brokerage business, is vice president of the Pioneer Film Co., and handled the vaudeville tour of Georges Carpentier.

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# DRAMATIC and MUSICAL

## "UP IN THE CLOUDS," NEW MUSICAL COMEDY, HAS TUNEFUL SCORE

"UP IN THE CLOUDS," a musical comedy in two acts. Book by Will B. Johnstone, music by Tom Johnston. Produced at the Lyric Theatre Monday night, January 2nd.

CAST

Archie Dawson .Hal Van Rensselaer
Curtis Dawson .....Walter Walker
Betty Dawson .....Florence Hedges
Ferdie Simpson .....Mark Smith
Jeffreys .....Page Spencer
Ruby Airedale ...Gertrude O'Connor
Millicent Towne .....Gladys Coburn
Bud Usher .....Skeets Gallagher
Louise .....June Roberts
J. Herbert Blake, William N. Bailey
Jean Jones .....Grace Moore
Gypsy Venus .....Dorothy Smoller
Gerald .....Angelo Romeo
William Tuttle .....Van J. Melino
Will Tuttle .....John J. Weis
Willie Tuttle .....Roy Alexander
Premiere Danseuse ...June Roberts
Character Dancer .....Arthur Corey
Classical Dancers .....
Melissa Ten Eyck and Max Weily

Although, on the whole, "Up in the Clouds" lacks some of the class that the average New York musical comedy possesses, it has at least a well defined plot and the story that is coherent. Also, it was fairly well acted by industrious principals, some of them no mean comedians. The music is tuneful for the most part, the lyrics a little different, and the concoction is away from the usual musical comedy theme. Therefore the audience considered that their night at the theatre was well spent.

The story concerns an experienced motion picture star who comes East for the purpose of exposing some of the fakers who are bringing discredit upon the industry. She meets an idealist who hopes to bring capital and labor together by a scenario he has written, and incidentally, play the leading role in the picture. The girl outwits the dishonest film director who has charge of the picture and saves the company from financial ruin, also makes the picture a success. Then she reveals her identity, which, until that time, was a supposed simple maiden, and later marries the young idealist for his father is a millionaire.

The dance numbers are very good, and the burlesque of the same numbers even better. One of the prettiest scenes was the "Ballet of Wealth," in which Arthur Corey, painted from head to foot with gold paint, expresses the acquisition of gold in dance, and the "Passing of Six Months," in which the spirits of the months from January to June are represented. Melissa Ten Eyck, Max Weily, Florence Hedges, June Roberts and Angelo Romeo are the principal dancers.

The performance of Grace Moore, who was with Raymond Hitchcock last year, and probably the one in the cast best known to the audience, stood out well and her personal charm did much for the show. Her voice was fresh and pleasing, and the composer gave her some fair material. "Up in the Clouds," her duet with Hal Van Rensselaer, is one of the best songs of the show. "Betsy Ross" sung as a solo by Miss Moore was another good number.

Skeets Gallagher, as camera man, and Gertrude O'Connor as a middle aged, but still romantic society "debutante," make a clever comedy duo. Mr. Gallagher's work being among the best of the evening. His methods are his own and he deserves a welcome to the ranks of the local comedians, and the best of them too. Miss O'Connor's burlesque dancing numbers are among the most entertaining of the play. Dorothy Smoller was picturesque as the gypsy girl.

The rest of the cast worked hard, and did about all that was expected of them, the chorus romping through their stuff with no end of energy and life. Joseph M. Gates, who brought the play to New York after being on the road for a while, deserves credit for bringing to New York a musical comedy that did not follow the conventional cut and dried formula. The scenery for the sets outside of the first one were pretty and clever. The first set, however, looked second handed even to the most unsophisticated novice, and should be changed if possible.

## ALICE BRADY SCORES PERSONAL HIT IN NEW PLAY—"DRIFTING"

"DRIFTING," a melodrama in six scenes by John Colton and D. H. Andrews, presented by William A. Brady at the Playhouse Theatre on Monday Night, January 2, 1922.

CAST

Mrs. Cook .....Jane Corcoran
Deacon Cook ...H. Mortimer White
Dr. Hepburn .....Burr Carruth
Willie Bates .....Barry Fitz Patrick
Ernie Crocket .....H. D. Bogart
Cassie Cook .....Alice Brady
Mrs. Polly Voo Frances .....
Florence Short
Foo Chow Lizzie ..Blanche Wallace
Rangoon Rose ...Winnifred Lawshe
Molyneaux .....Leward Meeker
Flock .....Maxwell Driscoll
Monsieur Repin .....Franklin Fox
Bad Lands McKinney .....
Robert Warwick
Dr. Li Shen Kueng ..Lumsden Hare
Lady Beamish .....Selene Johnson
Cyril Trenwyth .....Leonard Cary
Woman of Tung Kow .....
Marguerite de Marhanno
Chu Che La Lu .....Minnie Beland
Tommy Hepburn .....Jack Grattan
Wang .....Allen Atwell
Komisky .....Frank Backus
The Jhanzi Kahn .....
H. Mortimer White
Capt. Jack John Micheljohn ...
Harry Davies
Ramirez ..... William Blaisdell

The latest occupant of William A. Brady's Playhouse is undoubtedly the best of the many plays which have served to keep the employes of the theatre working, at least part time this season, but if this play, "Drifting," succeeds in staying on here for any length of time it will be largely because of the splendid work done in it by Alice Brady, the producer's talented daughter, in the leading role.

"Drifting" is a swift-moving, colorful melodrama of the type of "The Man Who Came Back," but its quality is not quite up to the standard set by those few plays which have succeeded here this season.

The six scenes or "incidents" switch from a New England farm to China, the Tartar hills, and aboard a tramp steamer on the Yellow Sea in rapid sequence.

Cassie Cook, played by Miss Brady, runs away from the stern treatment handed out by a too energetic father, and succeeds in reaching China, in the company of a missionary from the home town. Seven years later she is the leading vampire of a cheap cabaret on the Bubbling Well Road in Shanghai. Now she is known as Cassie Cook of the Yellow Sea. Then, in the wild hills of the Tartar footlands, on her annual pilgrimage to the missionary who had befriended her, she is enmeshed in a native uprising with Bolshevic trimmings. Here she falls in love with Badlands McKinney, played by Robert Warwick, an outcast adventurer. Together they aid in stemming the Bolshevic tide and they are regenerated.

Alice Brady has developed into an actress of exceptional ability. Since last seen on Broadway in "Forever After," she has increased in effectiveness two-fold, yet the play "Drifting" seems not to provide her with the opportunity to unleash more of her artistry.

Robert Warwick is his usual romantic, matinee-idol self. Lumsden Hare, in the role of a Chinese doctor, just one of the two-score characters in the play, delights with his impersonation of the oriental sage. Selene Johnson also acquitted herself well.

## "CAPTAIN APPLEJACK" INGENIOUS PLAY SCORES BIG HIT

"CAPTAIN APPLEJACK," a comedy in three acts, by Walter Hackett. Produced at the Cort Theatre, Friday night, December 30.

CAST

Lush .....John Gray
Poppy Faire .....Phoebe Foster
Mrs. Agatha Whatcombe .....
..... Marie Wainwright
Ambrose Applejohn .....
..... Wallace Eddinger
Anna Valeska ..... Mary Nash
Mrs. Pengard .....Helene Lackaye
Horace Pengard .....
..... Ferdinand Gottschalk
Ivan Borolsky .....Hamilton Revelle
Palmer .....Maud Andrew
Dennett .....Walter F. Scott
Johnny Jason .....Harold Vermilye

Merry burlesque-melodrama at its best, mixed with comedy, one taking it up where the other leaves off, is "Captain Applejack," an ingenious play that possesses all the necessities of a piece intending to make a hilarious night of it for the theatregoer. The second act in itself, should well repay one for the money that might have been expended for admission. The ingredients, composing the play are many, and well mixed, the capable actors and actresses send it across the footlights with a genuine punch which accounts for the audience, to a man, leaving in high spirits.

Wallace Eddinger, is the hero, "Ambrose Applejohn," a wealthy English country gentlemen living with his aunt and his ward in an old house in Cornwall. He is weary of his life and surroundings and longs for anything from the tinkle of a mandolin in Seville, to being lost in the heart of Africa. He advertises the old house for sale, and adventures begin immediately, for strange visitors drop in and the first act is eventful indeed. Ambrose and his ward, have discovered some old papers and glean the information that he is descended, not from staid old respectability as he thought, but from a wicked old pirate, named John Applejohn.

The lights burn low and Ambrose falls asleep and the wonderful second act is on. He has become John Applejohn, the pirate and swaggers, swears, fights with all the gusto of an old sea-dog of the Spanish Main. Pirates appear, and the travesty is broad and full of color, and moves along in an uproarous manner. The hero, puts down a mutiny, kills the Chinese bos'n with a single stroke of his dagger, he has a passionate love scene with a proud beauty, who languishes in his cabin, whom he finally wins from his rival by a trick at the cards.

Of course, he wakes up in the third act, and is again the mild country gentleman, content with his humdrum life, but breaking out now and then in the strong speech of the pirate. At the curtain he marries the girl he has always loved.

Wallace Eddinger, as Ambrose was perfect in the role and certainly a joy. Charles Hawtrey, is now starring in England in the same play and doubtless the American production has profited by it. It is doubtful, however, if Hawtrey in London, can put the emphasis into one short word, in the manner done by Eddinger and get a rise out of the audience every time he said the word. Mary Nash as the Russian refugee, and other roles caught the spirit of the burlesque, easily and prettily. Hamilton Revelle, Ferdinand Gottschalk, Miss Phoebe Foster and the rest of the cast all contributed to the play's success, which will be a lasting one.

Sam H. Harris, has produced a play that augurs well for the New Year, and deserves the gratitude of the theatre going public. Walter Hackett, the author, was formerly an American dramatic critic, but now a resident of London.

### THEATRICAL COLLECTION SHOWN

A theatrical collection, consisting of vaudeville programs, bills and photographs, has recently been put on display at the New York Public Library. The collection may be seen in Room No. 223 between the hours of 12 and 2. The room is open to professionals only.

## "LAWFUL LARCENY," NEW SHIPMAN PLAY AT THE REPUBLIC

"LAWFUL LARCENY," a comedy in a prologue and three acts by Samuel Shipman. Proudced at the Republic Theatre, Monday evening, January 2.

CAST

Vivian Hepburn.....Gail Kane
Celeste.....Bijoute La Violette
Guy Tarlow.....Lowell Sherman
Marion Sylvester.Margaret Lawrence
Andrew Dorsey.....Allan Dinehart
Mr. French.....John Stokes
Mr. Davis.....Frazier Coulter
Nora.....Sara Haden
Detective Farrel.....John Sharkey
Judge Perry.....Felix Krembs
Mrs. Davis.....Martha Mayo
Mrs. French.....Ida Waterman

In his newest play, which opened the Republic to the New Year, Samuel Shipman moralizes, and bemoans the man-made laws that allow a woman to steal another's husband and yet be immune to punishment, and when the woman whose husband has been stolen steals him back, and incidentally takes along some of her husband's money which the other woman had separated from her hubby, the laws of man stand ready to send the wife to jail. Such are the vicissitudes of married life that the playwright bemoans.

Miss Margaret Lawrence, in the role of Mrs. Andrew Dorsey, returns from California and learns that her husband has been ensnared by an adventuress. Previous to that time, the young couple had been living very happily. Her husband, played by Allan Dinehart, was penitent enough and on the verge of bankruptcy but Mrs. Dorsey decided not to let it go at that. Angry, but resourceful the wife hits upon a plan to invade the domain of the vampire, Vivian Hepburn, played by Gail Kane, and does so in the guise of a private secretary. In this position the wife works out her plan of revenge.

In the sumptuous home, Mrs. Dorsey meets her husband again, but he is made by his wife to keep her identity a secret, for some of the papers such as a note are in possession of the adventuress and Mr. Dorsey would go to jail if they were used against him. These papers, among other things, are what Mrs. Dorsey is after. In the scene allotted to the Park avenue house of Vivian, where people of high social standing meet and indulge in their vices, crooked card games and illicit infatuations are revealed. In time Mrs. Dorsey, in her husband's presence, steals the newest conquest of the adventuress, and with his aid also steals the contents of the vampire's strong box.

When the wife has worked her revenge on the other woman, and both women are face to face for the final scene, a good many glowing speeches were delivered. Just before that, Mrs. Dorsey mounts the platform, when she is on the verge of arrest, and lets the world know in well chosen words just how the inequalities of the law let courtesans of all time get away with it, when they steal homes and hearts; but when a few paltry trinkets or money is taken the penalty is severe.

In addition to Gail Kane and Margaret Lawrence, who have the two leading feminine roles, Lowell Sherman, as the sleek person who made a specialty of stealing from such adventuress's as Vivian, gave one of the best performances of the evening. The rest of the cast also did very well.

# VAUDEVILLE BILLS
## For Next Week

### B. F. KEITH VAUD. EX.
#### NEW YORK CITY

**Palace**—Clayton White & Co.—Mrs. Castle—Bessie Clayton & Co.—Olson & Johnson—Quixey Four—Flanagan & Morrison.

**Riverside**—Snell & Vernon—Fred Ward—Arnaut Bros.—Jed Dooley—Valeska Suratt—Pressler & Klaiss—Rae Samuels—Edith Clasper.

**Broadway**—Gillen & Mulcahy—Grace Huff—Brown & Weston—Spencer & Williams—Four Ortons.

**81st Street Theatre**—Singer's Midgets.

**Coliseum**—(First Half)—Daisy Nellis—Young America—Etta Retford. (Last Half)—Oklahoma Bob Albright—Lightner Sis. & Alexander Rev.

**Franklin**—(First Half)—The Erfords—Biglow & Clinton—Walmsley & Keating—Billy Glason. (Last Half)—Moore & Jane—Sophie Tucker.

**Fordham**—(First Half)—Oklahoma Bob Albright—Lightner Sis. & Alexander Rev. (Last Half)—Biglow & Clinton—Young America—Ida May Chadwick & Dad.

**Jefferson**—(First Half)—Moore & Jane—Sophie Tucker—McLaughlin & Evans. (Last Half)—The Erfords—Jack Osterman—Walmsley & Keating—Billy Glason.

**Hamilton**—Kaufman Bros.

**Regent**—(First Half)—Sabbot & Brooks—Ida May—Chadwick & Dad. (Last Half)—Martha Pryor.

#### BROOKLYN

**Orpheum**—Coradini's Animals—Marcelle Fallette—Clayton White & Grace Leigh—Pressler & Klaiss—Bessie Clayton—Arnaut Bros.—Joe Cook—Olsen & Johnson.

**Bushwick**—Sameroff & Sonia—Faden Trio—Ethel McDonough—Glenn & Jenkins—Dummies—Will Mahoney—Frank McIntyre & Co.—Ruth Roye—Eight Blue Demons.

**Flatbush**—The Faynes—Martha Pryor—Bert Fitzgibbons.

**Riviera**—(First Half)—Jack Osterman—Harry Carroll. (Last Half)—Kaufman Bros.—Ella Retford.

**Far Rockaway**—(Last Half)—B. A. Rolfe & Co.

#### BALTIMORE

**Maryland**—Ames & Winthrop—Frank Gaby—Harry Jolson & Co.—Ella Bradna & Co.—Janet of France—Houdini.

#### BOSTON

**Keith's**—Kate & Wiley—Willie Solar—Emmet Gilfoyle & Lang—Allan Rogers & Miss Allen—Leavitt & Lockwood—Gertrude Hoffman—Al Herman—El Rey Sisters.

#### BUFFALO

**Shea's**—The Norvells—Seed & Austin—Cansino Brothers & Wilkins—Pietro—Burt Bacon Co.—Daphne Pollard.

#### CINCINNATI

**Keith's**—Herman & Shirley—Willie Hale & Bro.—Bert & Betty Wheeler—Patricola—Jack La Vier.

#### CLEVELAND

**Hippo**—Sharkey Roth and Witt—Edith Taliaferro—A Dress Rehearsal—Clara Howard.

**105th Street**—Techow's Cats—Edith Taliaferro—Mr. and Mrs. Jimmie Barry.

#### COLUMBUS

**Keith's**—John & Nellie Olms—Bessie Clifford—Joe Darcey—Silber & North—Furman & Nash—Wm. & Joe Mandell.

#### DETROIT

**Temple**—Geo. McFarlane—J. & E. Mitchell—C. & F. Usher—Norwood & Hall—Reynolds & Donegan.

#### ERIE

**Colonial**—Theresa & Wiley—Dolly Kay—Elinore & Williams.

#### GRAND RAPIDS

**Empress**—Techow's Cats—Haig & La Vere—Fontino Sisters—Eddie Leonard Co.—J. J. Morton—Harry Delf.

#### HAMILTON

**Lyric**—Juggling McBanns—Burt & Rosedale—Handers & Melliss—The Sirens.

#### INDIANAPOLIS

**Keith's**—Willa & Harold Brown—Chic Sale—Loyal's Dogs—Foley & La Ture—Rome & Gaut.

#### LOUISVILLE

**Mary Anderson**—The Baliots—Reck & Rector—Dillon & Parker—Wylie & Hartman—Imhoff Conn & Corinne—Jim McWilliams.

#### LOWELL

**Keith's**—Sylvia Clark—Hamilton & Barnes—Musical Geralds—Clayton—Murray & Gerrish—Jack Hanley—Thomas J. Ryan & Co.

#### MONTREAL

**Princess**—The Nagafys—Millicent Mower—Marry Me—Jack Benny—Horace Goldin—Fenton & Fields—Danoise Sisters.

#### PHILADELPHIA

**Keith's**—Peggie Carhart—Joe Cook—Alex. Bros. & E.—Unusual Duo—Fritzi Scheff—Kirby, Quinn & Co.—L. & B. Dryer—Holmes & Levere.

#### PORTLAND

**Keith's**—George & Ray Perry—Berllo Girls—Hayataka Bros.—Johnny Burke—Hickey & Hart—Grey & Old Rose.

#### PROVIDENCE

**Keith's**—Russell & Devitt—Creole Fashion Plate—Meehan's Dogs—Ben Welch.

#### PITTSBURGH

**Davis**—Four Mortons—Trixie Friganza—Hershel Henlere—Laura Devine—Fisher & Gilmore—Devor & Hosford.

#### QUEBEC

**Auditorium**—Merle's Cockatoos—Marie Sparrow—Shireen—Larrimer & Hudson.

#### ROCHESTER

**Temple**—Richard Kean—Val & E. Stanton—Cressy & Dayne—The LeVollos—Kay Hamlin & Kay—Cook & Oatman—Clara Morton—Gene Green.

#### SYRACUSE

**Keith's**—Great Leon—Sig Frisco—Vaughn Comfort.


**Davis and Williams**

**WITH SHUFFLE ALONG CO.**

**FEATURING UNCLE TOM, OLD BLACK JOE AND TRAFFIC COP**


#### TORONTO

**Shea's**—Potter & Hartwell—Du For Bros.—Raymond Bond & Co.—Craig Campbell—Florence Walton & Co.—Gallagher & Shean—Willson Aubrey Trio.

**Hippodrome**—Valda & Co.—Shadowland—Carlisle & Lamal.

#### TOLEDO

**Keith's**—Healy & Cross—Archie & Gertie Falls—Avon Comedy Four—Baxley & Porter.

#### WASHINGTON

**Keith's**—Casting Mellos—Ethel Levey—Scotch Lads & Lassie.

#### YOUNGSTOWN

**Hippo**—Willie Rolls—Doris Duncan—Herbert & Dare—Bevan & Flint—Ona Munson & Co.

### ORPHEUM CIRCUIT
#### CHICAGO

**Palace**—Babe Ruth—Billy Arlington—York & King—Jack Rose—Wilton Sisters—Bobby La Salle—The Gellis—The Von Cellos.

**Majestic**—Bushman & Bayne—Venita Gould—Swift & Kelly—Bowers, Walters & Crocker—Jean Granese—Olcott & Mary Ann—Geo. & M. La Fevre—The Duttons.

**State-Lake**—Indoor Suorts—Billy Seabury—Joe Rolley—Dooley & Storey—Jones & Greenlee.

#### DULUTH

**Orpheum**—The Storm—Libonati—Gilfoyle & Lang—Bill Robinson—Redford & Winchester—Gordon

#### DENVER

**Orpheum**—Kitty Doner—J. Rosmond Johnson—Green & Parker—Moody & Duncan—Ed Ford—Lohse & Sterling—Margaret Taylor.

#### DES MOINES

**Orpheum**—Abraham Lincoln—Aileen Stanley—Stagpole & Spier—Maurice Diamond—The Rios—Kramer & Boyle.

#### EDMONDTON & CALGARY

**Orpheum**—Nathane Bros.—Adams & Barnett—Dress Rehearsal—Ward Brothers—Dave Harris—Pallenberg's Bears—Ben Bernie.

#### KANSAS CITY

**Orpheum**—Corine Tilton Revue—Chas. Harrison—Joe Bennett—Mrs. Gene Hughes—Bill Genevieve & Wall—Bobbie Gordone—Toney & Norman.

**Main Street**—Hall & Dexter—Modern Cocktail—Butler & Parker—Ray & Emma Dean—Blossoms—Gordon & Rica.

#### LINCOLN

**Orpheum**—Kitty Gordon—Brown & O'Donnell—Matty Lippard—Marshall Montgomery—Stone & Hayes—Galetti's Monks—Ben Beyer.

#### LOS ANGELES

**Orpheum**—Joe Howard & Clark—Lyons & Yosco—Sam Mann—Jordan Girls—Josephson's Iceland—**May Wirth**—Dugan & Raymond—Claude Golden.

#### MINNEAPOLIS

**Orpheum**—Rooney & Bent—Shriner & Fitzsimmons—Ann Gray—Nash & O'Donnell—Ollie Young & April—Crawford & Broderick—Prosper & Maret.

**Hennepin**—Wills Gilbert—Princess Kalama—Anderson & Graves—Minstrel Monarchs—Pearl Revay—Springtime Follies.

#### MILWAUKEE

**Majestic**—Adler & Ross—Henry Santrey—Harry **A. Seymour**—Weaver & Weaver—Kenny & Hollis—Gautier's Toy Shop.

**Palace**—4 Haley Sisters—Bobbe & Nelson—Berk & Saun—Dewey & Rogers—Ward & Dooley.

#### MEMPHIS

**Orpheum**—Zuhn & Dries—Schichtl's Mannikins—Fred Bower's Revue—Moran & Mack.

#### NEW ORLEANS

**Orpheum**—Sawing a Woman In Half—Manon Welch—Tom Smith—The Sharrocks—Wood & Wyde—Barbette—Adams & Griffith—Jack Wilson & Co.

#### OMAHA

**Orpheum**—Adelaide & Hughes—McCormick & Wallace—Jack Joyce—Mary Haynes—Ritter & Knappe—Silvia Loyal—Van Hoven.

#### OAKLAND

**Orpheum**—Eddie Foy & Family—Fred Lindsay—Kellam & O'Dare—De Haven & Nice—Frank Farron—Muldoon, Franklin & Rose—Ruth Howell.

#### PORTLAND

**Orpheum**—Nat Nazarro—Cliff Nazarro—Lydia Barry—Lane & Hendricks—Fink's Mules—Beatrice Sweeney—Eddie Buzzell.

#### SEATTLE

**Orpheum**—Wm. Gaxton—Cameron Sisters—Lydel & Macy—Claudius & Scarlet—Al Wohlman—Rasso.

#### SIOUX CITY

**Orpheum**—Ford & Price—Perone & Oliver—Wm. Ebs—Larry Harkins—Miller & Mack—Anderson & Yvel—Raymond Wilburt—Clifford & Johnson—Wayne Marshall & Candy—Howard & Fields—Whiting & Burt—Dancing Kennedys.

#### ST. PAUL

**Orpheum**—Danse Fantasies—Harry Kahne—Ruby Norton—Hal Skelly—Bostock's Riding School.

#### SACRAMENTO & FRESNO

Ed Janis Revue—Moss & Frye—Harry Holman—Rockwell & Fox—Raymond & Schram—Lucas & Inez—Worden Bros.

#### ST. LOUIS

**Orpheum**—Franklyn Ardell—Bailey & Cowan—Ruth Budd—Mel Klee—Harry J. Conley—**Ernest Ball.**

**Rialto**—Thos. Wise—Joe Browning—Sammy Lee—Dancing Dorans—Cook & Vernon—Bennett Sisters.

#### SALT LAKE CITY

**Orpheum**—Santos & Hayes Revue—Frank & M. Britton—Al & F. Stedman—Sophie Kassmir—T. & K. O'Meara—Jack Kennedy.

#### SAN FRANCISCO

**Orpheum**—Clark & Bergman—Morris & Campbell—Tarzan—Rodero & Marconi—Lillian Shaw—Nihla—Blanche Sherwood & Bro.—Sallie Fisher—Demarest & Collette.

#### VANCOUVER

**Orpheum**—4 Marx Bros.—Innis Bros.—**Flanders & Butler**—Lang & Vernon—La Pilarica Trio—Garcinetti Bros.

#### WINNIPEG

**Orpheum**—Leo Zarrell—La Bernicia—Boyce Coombe—Virginia Pearson—Patricola & Delroy—Howard's Ponies.

### F. F. PROCTOR
#### Week of Jan. 9, 1922
#### NEW YORK CITY

**Fifth Ave.** (First Half)—Roy LaPearl—Dancing Shoes—Waiman & Berry—Bill & Blondy—Jas. Bradbury Co.—Powers & Wallace. (Second Half)—Janet of France—Courtney Sisters & Band—The Unseen Hand—Lew Welch—Swor Brothers—Robson & Pierce—Ryan, Weber & Ryan—H. & G. Elsworth.

**125th Street** (First Half)—Ryan & Ryan—Jim & Betty Morgan—Connell Leona Zippy—Lee Kolmar Co. (Second Half)—Ed Hill—Weber & Elliott—Aeroplane Girls—Earl & Sunshine.

**23rd Street** (First Half)—Arthur Whitlaw—Mattus & Young—S. Miller Kent Co.—Earl & Sunshine—Burke, Walsh & Nana. (Second Half)—Gertrude Morgan—Francis X. Conlin Co.—Quinn & Caverly.

**58th Street** (First Half)—Reno—Bert & Lottie Walton—Ray Hughes Co.—Six American Belfords—Dalton & Craig. (Second Half)—Claud & Marion—Arthur Hill—Ameta.

#### ALBANY

(First Half)—Wright & Gayman—Carleton & Tate—Paynton & Ward—The Love Shop—Rucker & Winifred—McDonald Trio. (Second Half)—Roy & Arthur—S[illegible]—Helen Vincent—Howard & J[illegible]—Sestor & Haynes—Six Nosses.

#### ELIZABETH

(First Half)—Lindsay & Morrison—Stone & Ioleen—Roach & McCurdy—Sawing a Woman in Two—Ben Meroff—Archie & G. Falls. (Second Half)—The Faynes—Mabel Burke Co.—Coffman & Carroll—Wells, Virginia & West.

#### MT. VERNON

(First Half)—Profiteering—Courtney Sisters & Band—Hartley & Gee—Levine Ordway & Co.—Swor Brothers—H. & G. Ellsworth. (Second Half)—Ida Chadwick & Dada—One on the Aisle—Kaufman Brothers—Vadie & Gygie & Portia.

#### NEWARK

(First Half)—Sophie Tucker Co.—Langford & Fredericks—Mabel Burke Co.—Marine & Verga—Jean & Val Jean—Nora Jane Co.—Harry Rose. (Second Half)—Dancing Shoes—Connell Leona & Zippy—Flo & Ollie Walters—Powers & Wallace—Ford & Cunningham.

#### SCHENECTADY

(First Half)Tuck & Clare—Helen Vincent—Wilson & McAvoy—Conlin & Glass—Nestor & Haynes—Galletti & Kokin. (Second Half)—Unusual Duo—Wright & Gayman—Paynton & Ward—In Havana—Jennings & Howland—Stars and Records.

#### TROY

(First Half)—Roy & Arthur—Shields & Kane—Joe Armstrong—Levenburg Sisters Co.—Three Musketeers. (Second Half)—McDonald Trio—Carleton & Tate—Rucker & Winifred—Big City Four.

#### YONKERS

(First Half)—Claud & Marion—Valentine Bros.—**The Faynes**—Jack Norworth Co.—Hart & Helene—Werner Amorous Trio. (Second Half)—Casey & Warren—Baldwin, Austin Gaulnes—Sawing a Woman—Ethel McDonough—Reno—Muller & Stanley—Challis & Cortean.

### B. F. KEITH VAUD. EX.
#### Week of Jan. 9, 1922
#### NEW YORK CITY

**Harlem Opera House** (First Half)—Gertrude Morgan—Annabelle—Melnotte Duo—Lloyd & Christie—Flo & Ollie Walters—LaFleur & Portia. (Second Half)—Seven Brown Girls—Paul Hill Co.—Maurice & Mora—John McGowan—Princeton & Watson—Lowe Feeley & Stella.

#### AMSTERDAM

(First Half)—Unusual Duo—Frank Markley—In Havana—McCoy & Walton—Big City Four. (Second Half)—Miller Girls—Conlin & Glass—Cotter & Bolden—Lovenberg Sisters Co.

#### ALLENTOWN

(First Half)—Martell & West—Kelso & Lee—Smith & Barker—Murphy & White—Step Lively. (Second Half)—Wardell & LeCosta—Harriet Rempel Co.—Arbold & Weston—Wah Let Ka.

#### BOSTON

**Howard** (First Half)—Polly Moran—Homer Romaine. (Second Half)—Grey & Old Rose.

**Boston**—Downey & Claridge—Dunham & O'Malley—Rule & O'Brien—Geo. Yoeman—Dummies.

**Scolley Square**—Selbini & Grovini—Hal Springford—Silver, Duval & Kirby—Barry & Layton—B. A. Rolfe Co.

**Washington St.**—Dallas Walker—Primabee & Remig—Remple & Clayton—Bobby Randall—Hackett Delmar Shop.

#### BROCKTON

(First Half)—Craddock & Shadney—Mullen & Francis—Sargent & Marvin—Sawing a Woman. (Second Half)—Mayon & Morris—Montgomery & Allen—Cunningham & Bennett—Heras & Willis.

#### BANGOR

(First Half)—Dancing McDonalds—Ed. Boyle & Daughter—Stevens & Bordeaux—Stevens & Towel—Black & O'Donnell—Berlo Girls. (Second Half)—The Angers—Carl & Inez—Hall & Hurst—Berlo Girls—Chaddock & Shadney—Karoli Brothers.

#### BINGHAMTON

(First Half)—Will Morris—Firmin & Oldsmith—Marie & Marlow—Melofins—Comebacks—Berk & Sawn. (Second Half)—Australian Stanley—Green & Myra—Mimic World—Kirk & Harris—Claire & Atwood.

#### BROWNSVILLE

Calvin & O'Connor—Jason & Harrigan—Maxfield & Goldon.

#### CHESTER

(First Half)—Mack & Brantley—Willie Smith—Rowland & Meehan—Guilfoyle & Lang. (Second Half)—Lane & Whalen—Hobson & Beattie—Cahill & Romaine—Overseas Revue.

#### CLARKSBURG

(First Half)—Follette's Monkeys—Platt & Dorsey Girls—Rappi—Four Entertainers. (Second Half)—Lamb's Mannikins—O'Connor & McCormick—Wylie & Hartman—Three Lees.

#### CANTON

Theresa & Wiley—Peel & Corvan—Gildea & Nafole—Brier & King—Marjorie Coates—Blackstone.

#### EASTON

(First Half)—Wardells & LaCosta—Reed & Tucker—Harriet Rempel Co.—Arnold & Weston—Royal's Elephants. (Second Half)—Martell & West—Kelso & Lee—Smith & Baker—Murphy & White—Step Lively.

#### ELMIRA

(First Half)—Ah Ling Foo—Green & Myra—Claire & Atwood—Wm. & Mary Rogers—Mimic World. (Second Half)—Firmin & Oldsmith—Jack Marley—Comebacks—Francis & Hume—Memoe Troupe.

#### FALL RIVER

(First Half)—McCart & Marrone—Murray Sisters—Schwartz & Clifford—John Baker & Co. (Second Half)—Ecko—Kyao—Maud Allen Co.—Miller & Anthony—Henry Mel Sextette.

#### FITCHBURG

**(First Half)—Simatri & Ferrari—Chas. Tobias**—Miller & Anthony—Hinkle & May—Four Readings. (Second Half)—Major Allen—Lucy Brush—Sherman & Pierce—Burns & Lynn—Johnson, Baker & Johnson.

#### GREENFIELD

Hardy Brothers—Kane & Grant—Ted & F. Burns—Vernon—Fifa Brothers & Sister.

#### GLOVERSVILLE

(Second Half)—The Rickards—Rose Allen Co.—Artistic Trio—Harry L. Mason—The Love Shop.

#### GREENSBURG

**(First Half)—Calvin & O'Connor—Jason & Harrigan**—Maxfield & Golson—At the Party. (Second Half)—Studies D'Art—Jean — Elsie Firman & Nash—Hilda's Boudoir.

#### HAVERHILL

(First Half)—Mayon & Morris—Fred Elliott—Bradley & Ardine—Cunningham & Bennett—Meehan's Dogs. (Second Half)—Ramsdell & Deyo—Muller & Francis—Babcock—Dolly—Laurie Ordway—Four Aces.

#### HALIFAX

(Second Half)—Anna Francis—Stephens & Bordeaux—Hickman Brothers—Mack & LaRue.

#### HAZELTON

(First Half)—Andrews & Barnette—Lowry & Prince—Binns & Grill. (Second Half)—Foxworth & Francis—Dixie Hamilton—Mardo & Rome—Louis Hart Co.

#### HARRISBURG

(First Half)—Dunn Brothers—Green & Burnett—McCormack & Wallace—Elm City Four—Wm. Weston Co. (Second Half)—Wallen & Le Favor—Chas. & Jean Lewis—Tommy Martell Co.—Gillen & Mulcahey—Springtime.

#### HOBOKEN

Cook, Mortimer & Harvey Finley & Hill—Courtney & Irwin—Harry Breen—20th Century Revue.

#### HOLYOKE

(First Half)—Peggy Brennan & Brother—Anger & Packer—Montgomery & Allen—Murray Bennett—Mary Lawler Co. (Second Half)—Hightower & Jones—Princess Winona Sullivan & Mye—Roger Gray Co.

#### ITHACA

(Second Half)—Will Morris—Marie & Marlow—Lilian Conroy Bro.—Melo Funs—Berk & Sawn.

#### JOHNSTOWN-PITTSBURGH

Sully & Kennedy—Grace Doro—Brown & Barrows.

#### JERSEY CITY

(First Half)—Myer Gillette—Aeroplane Girls—Jean Sisters—Ed Hill—One on the Aisle—Follis & LeRoy—Quinn & Waverly. (Second Half)—H. Beresford & Co.—Bill & Blondy—Jim & B. Morgan—Ryan & Ryan—Arthur Whitelaw.

#### JOHNSON CITY

Ah Ling Foo—Alexandral.

#### JAMESTOWN

(First Half)—Sankers & Sylvers—Jada Trio—Kirk & Harris. (Second Half)—Stewart & Mercer—Cronin & Hart—Semon & Conrad.

#### LEWISTON

(First Half)—Mack & LaRue—Anna Francis—Carl & Inez—Huckman Brothers—Karoli Brothers. (Second Half)—Ed Boyle & Daughter—Stevens & Towel—Black & O'Donnell—Dancing McDonalds.

#### LYNN

(First Half)—Maud Allen Co.—Babcock & Dolly—Herman Timberg—Patton & Marks. (Second Half)—McCart & Marrone—Sargent & Marvin—Stella Mayhew—Four Readings.

#### LANCASTER

(First Half)—The Patricks—Dolly Dumplin—Dixie Four—Weber & Ridnor. (Second Half)—Archie & G. Falls—May & Hill—Margaret Padula—Toy Long Foo.

#### MANCHESTER

(First Half)—Major J. Allen—Burns & Lynn—Joe Bernard Co.—Laurie Ordway—Four Aces. (Second Half)—The Geralds—Wheeler & Potter—Murray & Gerrich—Fred Elliott—Meehan's Dogs.

#### MIDDLETOWN

Holly & Lee—Joe Hurl—Five Tamakis.

#### MORRISTOWN

(First Half)—Fred & M. Dale—Conkley & Dunlevy—Valentine Vox—Morton Jewel Co. (Second Half)—Walton Duo—Joe Armstrong—McCoy & Walton—Casting Campbells.

#### MIDDLETOWN

(First Half)—Holly & Lee—Joe Hurl—Five Tamakis.

#### McKEESPORT

(First Half)—Jean & Elsie—Billy & Edith Devereaux—Hilda's Boudoir—Geo. P. Wilson. (Second Half)—Ketch & Willna—Reckless & Arley—Rappi—Van Camp's Pigs.

(*Continued on page 25*)


A VAUDEVILLE CLASSIC

**"The Poster Girl"**

LOEW'S STATE

### PRAISE FOR SHOW

The Utica *Herald-Dispatch* had the following to say about Mollie Williams Show when it played that city last week at the Colonial Theatre, in part: "Mollie's show has among other things: The best looking chorus ever seen in Utica; the most elaborate scenic effects of any burlesque show appearing here this year; the newest and funniest line of comedy of the season's burlesque offering and last, but by no means least, Mollie's little dramatic sketch, which is always a feature of her show," and goes on to say "Mollie's show is clean, too, and an example which many of her male imitators in the vocation of burlesques producing could well follow."

### RAYMOND PAINE RECOVERS

PHILADELPHIA, Pa., Jan. 9.—Raymond Paine, straight man who was taken ill early last Fall and operated on in several hospitals in New York and later returned to his home in this city, has recovered and is able to return to work. He opened to-day in stock at the Gayety this city. He will go to the Folly, Baltimore next week.

### SIGN WITH "SWEETIE GIRLS"

Howard and Lil. Harrison signed with Billy Vail last week for next season. They are with his "Sweet Sweetie Girls" this season.

### STOCK AT THE AVENUE

DETROIT, Mich, Pan. 8.—Burlesque stock opened at the Avenue here to-day under the direction of Irons & Clamage. The principals are Pat White, Harry Stratton, Morris Perry, Jack Buckley, Jim Daley, Walter Brown, Frank Brown, Bennie Moss, Mabel Faber, Estella Mirland, Bobby Eckard, Pearl DeBruyne, Frisco Four and thirty girls in the chorus.

The house discontinued playing the American Burlesque Circuit attractions last Saturday night.

### WALKER FOR VAUDEVILLE

Arrangements were completed last week, between Johnny Walker and James E. Cooper, whereby Walker's services will be transferred to C. B. Maddock, at the close of the present season of "Folly Town." Maddock, will star Walker in a new act next season, which is being written for him, by a well known author. Cooper had Walker under a contract which will run two more seasons, making a total of eight.

### REIDER WITH CRAWFORD

ST. LOUIS, Mo., Jan. 8.—Sam Reider started as general press representative of the L. M. Crawford Enterprises last week, with headquarters at the Gayety Theatre this city.

### LILLIAN HARRISON CLOSES

Lillian Harrison, soubrette of the "Sweet Sweetie Girls," was compelled to retire from the cast, on Tuesday of last week, and is confined at her home in New York, where she was operated on. She will not be able to rejoin the show for several weeks.

### REEB SIGNS FOR NEXT SEASON

Fred Reeb, who is doing such good work opposite Bobby Barry as second comedian, with the "Maids of America" re-signed with the firm last week while the show was playing the Columbia, for next season.

### "BIG SHOW" ON PERCENTAGE

Billy Watson's "Big Show" will play two nights out of Des Moines next week, at Lincoln, Neb., Wednesday and Thursday on percentage. It will not get the guarantee of $1,800 net.

### ART TACKMAN CLOSES

Art Tackman closed with the "Garden Frolics" at the Empire, Newark, at the same time that Donna Hage left the show. Ebner and Kingston joined the show in Philadelphia last week.

### SIGN WITH "BEAUTIES"

Margie Catlin and Fred Bajley, Jr., opened with Gallayliers and Bernstein's "Bathing Beauties" at the Olympic on Monday of this week.

### SKELLY AND ELLIS CLOSE

Skelly and Ellis closed with the "Whirl of Gayety," at the Bronx, last Saturday night. Harold Blodgett joined the show.

### "PUSS PUSS" ON COL.

"Puss Puss," which company is playing the Grand, Hartford, Conn., this week, will remain on the Columbia Circuit.

They will lay off next week and will open Jan. 23 for a regular route. "Puss Puss" was on the American Circuit up to Jan. 7.

### EMPIRE THEATRE OPENS

TORONTO, Ont., Jan. 9.—The Empire Theatre opened to-day with Barney Gerard's "Follies of the Day," doing over twelve hundred dollars on the day, to audiences made up principally of ladies.

### CONSTANCE WILLIAMS CLOSES

Constance Williams, prima donna with Gallagher & Bernstein's "Little Bo Peep" Co., on the American Circuit, will close with the organization on Saturday night in Boston.

### GERARD SHOW BREAKS RECORDS

PATERSON, N. J., Jan. 9.—Barney Gerard's "Girls De Looks" broke the season record at the Orpheum Theatre this city last week. The show did $6,900 in six days.


**The Visiting Hairdresser**

**Massaging, Manicuring, Hair Dyeing and Curling Marcel Wave.**

MME. KENNEDY—Phone Audubon 9714

NEXT SEASON — **I. H. HERK presents** — NEXT SEASON

# JOSEPH K. WATSON

In Aaron Hoffman's Masterpiece, "THE YOUNG TURK"
A Show of Laughs and Novelties

# JOSIE WEST

Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

# IRVING KARO

YIDDISH TENOR, WITH HURLY BURLY. THANKS TO JOE WILTON

# VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE. SECOND SEASON WITH PUSS PUSS

INGENUE PRIMA DONNA **ANITA STONE** JIMMY COOPER'S BEAUTY REVUE

# GRAYCE ROBERTSON

PRIMA DONNA — THE GIRL WITH THE ACCORDION WITH LENA DALEY AND HER KANDY KIDS

# ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

# BETTY DELMONTE

INGENUE — JIMMY COOPER'S BEAUTY REVUE

# JOHNNY BAKER

Singing, Dancing and Acrobatic Juvenile with Kelly and Kahn's "Cabaret Girls"

# ELEANOR MACK

PRIMA DONNA — SWEET SWEETIE GIRLS

SOMETHING NEW!

**"THE OLD RED ROSES GROWING BY THE DOOR"**

A song that appeals to the heart. Wonderful blending of words and melody. By C. A. Nash and Paul Martin. Published by THE NASH MUSIC CO., South Windham, Maine.

# LESTER DORR

COMEDIAN

WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

# JEAN FOX

INGENUE — MAIDS OF AMERICA

# HOWARD HARRISONS LIL

STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

# BABE QUINN

Watch Charm Soubrette. Gus Hill's Bringing Up Father. No. 1 Company

# GEORGE and GOLDIE HART

DOING FINE WITH WILLIAM S. CAMPBELL'S ROSE SYDELL'S LONDON BELLES

# CHARLIE TAYE

LITTLE BO-PEEP

# Chas. V. Markert

LITTLE BO-PEEP

# FLO CARTER

DANCING INGENUE. DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

# MATTIE DE LECE

SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

# Norman Hanley

COMEDIAN — TOWN SCANDALS

# NEW ACTS

## JACK ROOF & CO.

**Theatre**—*58th Street.*
**Style**—*Burlesque revue.*
**Time**—*Twenty minutes.*
**Setting**—*Special.*

This act, though billed as a revue, is nothing more than a burlesque. There are two comedians of the burlesque variety, a straight man, supposedly a captain, a prima donna with an ordinary voice and five girls come prancing on the stage at various times for no apparent reason. The stage is set as a military camp. The act opens with a chorus number led by one of the chorus girls who does one of the real things of the act in the way of a high kick and acrobatic dance.

Following this the prima donna enters with a red cross uniform on. As the girls leave the stage the two comedians enter. The principal comedian is of the very fleshy yiddish type. His style of work and appearance would meet with more approval in a second class burlesque and is not big enough for better vaudeville. With the entrance of the comedians comes the leading man as a Captain on recruiting duty. At this point there are a lot of laughs registered with old army gags that are funny in themselves and need no great showmanship or ability to put them over.

For cheaper vaudeville this act would be well spotted and even at this house it got an unusual number of laughs, but despite its success on this occasion it is hardly a big time act. E. H.

## BRAVA, BARRA & TRIGUELO

**Theatre**—*State.*
**Style**—*Singing and Dancing.*
**Time**—*Sixteen minutes.*
**Setting**—*Special.*

This is an imported act, and of the best in the way of material and the method in which it is handled. It consists of a dancing team and a lady soprano. All are Spanish and create an atmosphere that with their efforts to entertain seems to glue your eyes to the act.

It opens with a castinet dance, of the fast variety and it is almost impossible to see the little lady's feet. As a dancer she is very tiny and makes a striking contrast to her two partners.

The other woman then fills in the costume change wait with an operatic number and in poise, voice and personality resembles Geraldine Farrar. Following this, the dancers do a Spanish folk dance, and finish up with a Gypsy number where the "eye" is opened and behind it the stage is set for a Gypsy camp.

As a vaudeville offering it is first class. All three display an experience and a stage personality that would make them winners on big time.
E. H.

## FERGUSON & SUNDERLAND

**Theatre**—*City.*
**Style**—*Sidewalk comedy and dancing.*
**Time**—*Eleven minutes.*
**Setting**—*In "One."*

This couple, man and woman, are excellent dancers, and proved themselves to be a hit, but made the usual mistake of interpolating too much song in the dance. On their opening, the girl entered, clad in a blue dress that was too small for her, but from which she gleaned a lot of hokum comedy. The man, attired in street clothes, made a neat appearance, and displayed a pleasing voice on the first number, a song concerned with an ossified girl, in which he was joined by the woman. Following the rendition of this number, which was not rewarded with applause, the two got busy with some fast and furious footwork, which scored in great shape. While the singing was not as good as it might have been, the dancing was a riot, and showed the two to be artists in the art of terpsichore.

In the opening, in connection with her appearance, the woman was inclined to be a little crude, but, after the first song and dance, while her partner was executing a pleasing eccentric dance, that had all the snap and style in the world, the girl changed her dress and reappeared clad in a beautiful evening gown, for which she received due credit. She sang a little number which went over well, and was joined by the man. The two closed with a speedy double routine that was great.

If the opening were changed, and one a little more refined put in its place, the act would have no difficulty in holding down a spot in almost any house. The two would get across on their dancing alone. D. S. B.

## THE BIG THREE

**Theatre**—*Franklin.*
**Style**—*Singing.*
**Time**—*Ten minutes.*
**Setting**—*In "one."*

The turn is composed of three well built young men, who appear in evening dress and offer as an introductory number, an Irish song. This is followed by the usual single, by each member of the company, who is joined in the chorus by the other two members. The songs are well chosen, and take any monotony out of the turn that might be found in turns that have only one style of songs. Their encore number "Ain't Nature Grand?" with a few comic insertions makes a very good finale. J. F. H.

## CARL NIXON'S REVUE

**Theatre**—*58th Street.*
**Style**—*Minstrel Revue.*
**Time**—*Eighteen minutes.*
**Setting**—*Special.*

This five people act, three women and two men, based on the minstrel idea, is a flash carrying considerable baggage in the way of real talent and laughs. The stage is dressed in a lavender "sye" set in four, and at the opening the people are dressed in minstrel costumes of purple and white. The two men of the act do all their work in cork.

Following the opening number the various members of the act go into their specialities. The principal part of the act held down by the women is in dancing. During the act, one of the men sings a very good ballad, while one of the women sells the audience something in the way of a blues of the southern variety.

As a finish one of the men comes on in a negro wench costume of loud colors, and it is at this point that most of the laughs are registered in a talk with the young lady acting as interlocutor. As for the revue itself, it is strong enough to hold down the feature spot on the better small time, while some of the members of the act are strong enough in themselves to hold down a spot on the same bill with their own act. E. H.

## CHARLES RILEY

**Theatre**—*Audubon.*
**Style**—*"Nut" comedy.*
**Time**—*Ten minutes.*
**Setting**—*In "one."*

Riley appears on a dark stage, and lets the audience know he is there with a greeting of "Hello." The lights are turned on, and he is seen in a mohair suit, and the tortoise shell glasses of the nut comedian. After a few gags he passes on to a special musical number, the chorus of which he berlesques in a light but pleasing falsetto. The monologue which follows consists of some clever prohibition gags. Two special numbers inserted between his monologue help to round out his turn in good shape. His rendition of "He Laughs Ha, Ha," in comic style proved a good closing number. He has and uses to advantage that asset of knowing how to cover up a gag that doesn't go well. J. F. H.

**ACTS** Plays, Sketches, Minstrels. Written. Terms for a stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

## WATSON AND ST. ALVA

**Theatre**—*Keeney's.*
**Style**—*Novelty comedy.*
**Time**—*Thirteen minutes.*
**Setting**—*Special.*

After a short wait, during which period the audience was permitted to see an olio drop representing on one side a confectionery store, while on the other a blind tiger; the fancy curtain which covered the candy store window was raised, disclosing a rather large woman, attractively dressed in street attire. She was making a telephone call, evidently to find her husband. Finally locating him in the saloon next door, which was supposed to be his lunch room, the two went through a long talk that had its comedy values. The lines were breezy, and the two put them over in good style, each laugh getting its full value, regardless of the wait.

After the two had finished their talk, which was to the effect that the woman was home in the kitchen, baking a cake; —while the man was taking lunch with a friend of his, the two hung up their receivers and stepped out bound for their various destinations. But a family quarrel had its foundations when the man and his wife discovered each other as they stepped out of the doorways.

After each had accused the other sufficiently, they made up, and closed the act with a song and dance. The dance was well executed, not much can be said for the song. If the musical numbers were omitted, the act should be a good comedy skit for the better time.
D. S. B.

## SONIA MEROFF

**Theatre**—*Harlem Opera House.*
**Style**—*Singing.*
**Time**—*Twelve minutes.*
**Setting**—*Special.*

Miss Meroff makes her first appearance in blue silk jumpers, pulling a toy express wagon. Her first offering is a "Kid" number. Her pianist does well in her offering, while she changes wardrobe. A special number from "All My Own," is then done by Miss Meroff, which goes over very well. Her next change is to a bridal gown, in which she sings an appropriate number. An Italian garb is her next change, in which she offered a character song.

Her final change is to beautiful silver tinged tights, and for encore she wore a gold colored satin cape.

The turn is equally divided between fashion displays and singing, although there is no hint made to feature her clothes. J. F. H.

MANAGERS INVITED TO SEE
"The Poster Girl"
LOEW'S STATE

MANAGERS TAKE NOTICE
HERMAN AND YOUNG
COMEDY ACROBAT NOVELTY

NOTICE TO ALL MANAGERS
LLOYD NEVADA CO.
Comedy Pantomime MIRTH AND MYSTERY
DIRECTION FLYNN-KENNY

NOODLES FAGEN *and* ELSIE
PANTAGES CIRCUIT, 1921-1922

**WHAT THE CRITICS SAY:**

Albany Knickerbocker Press, Dec. 27, 1921:
"Cy Plunkett, who compares favorably with Eddie Cantor and Al Jolson, is a black-faced comedian who knows what to do and how much to do to please his audience. He never gets tiresome, because he snaps his comedy out without dragging it along. In the minstrel scene Plunkett made his biggest hit of the show."

Post Standard, Syracuse, N. Y., Dec. 20, 1921:
"Cy Plunkett has all the earmarks of a coming star and was a riot in all scenes."

Syracuse Journal, Dec. 20, 1921:
"Cy Plunkett is back with the Williams production, and as a black-face comedian 'Cy' has few equals."

Post Express, Rochester, N. Y., Dec. 13, 1921:
"In the line of comedians, Cy Plunkett, a black-face entertainer, hits with one-hundred per-cent. force. Plunkett was funny at all times, and roamed through the many scenes much to the delight of his audience."

# CY PLUNKETT

**The Dark Cloud With a Silver Lining**

**PRINCIPAL COMEDIAN WITH MOLLIE WILLIAMS' "COMEDIES OF 1921"**

**AT THE COLUMBIA, N. Y. CITY, THIS WEEK**
**EMPIRE, BROOKLYN, NEXT WEEK**

**My contract with Miss Williams expires at the close of this season**

Gazette, Montreal, Nov. 28, 1921:
"The 'Al Jolson' of burlesque—Cy Plunkett provides most of the comedy, and his interpretations are a delightful change from the usual tactics employed by comedians. His dance and song numbers were well executed

The Albany Evening Journal, Dec. 27, 1921:
"The comedy is in the hands of Cy Plunkett, he being the comedy star. Plunkett is one of the best black-faced comedians on the stage. He stopped the show at both performances yesterday, not once, but several times. Plunkett pleased immensely."

Utica Observer, Dec. 23, 1921:
"Cy Plunkett played a big part in making the show go over big, supplying the fun-making part of the entertainment. He is without a doubt the very best comedian on the burlesque stage. Playing the part of a lazy nigger, he kept the audience in an uproar from the beginning of the performance right through to the grand finale."

---

CIRTNECCE NAIDEMOC **ERNIE MACK** WITH FRANK FINNEY REVUE

DIRECTION ROEHM & RICHARDS

---

BUBBLING WITH PERSONALITY | THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT **ESTELLE (ARAB) NACK** | 1921 :: 1922 PUSS PUSS

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**ORIGINAL MUSICAL BABIES** THE MORETTE SISTERS ANNETTE, SOUBRETTE LILLIAN, INGENUE || BILLY WATSON'S BIG SHOW

---

SINGING BLUES **MARCIA COMPTON** WITH FRANK FINNEY'S REVUE

---

DANCING SOUBRETTE **BABE MULLEN** JEAN BEDINI'S PEEK-A-BOO

---

It's the Thought | Patsy with "Chick Chick" **WILLIE MACK**

If things don't go to suit you
And the world seems upside down,
Don't waste your time in fretting,
Just smile away your frown.

---

BUMMING WITH BILLY VAIL'S SWEET SWEETIE GIRLS | BOBBY **WILSON** EMMA | DANCING INGENUE SOUBRETTE

---

DANCING AND SINGING INGENUE **FLORENCE DE VERE** ABE REYNOLDS REVUE

---

Popular Ingenue WITH **MYRTLE ANDREWS** JOE OPPENHEIMER'S MISS NEW YORK, JR.

---

THE DRUNKEN BUM TRAMPING ALONG **MAC (RED) CARTER** WITH MISS NEW YORK, JR. FALL RIVER, MASS. THIS WEEK

---

A NEW SOUBRETTE **BABE ALMOND** WITH IRONS AND CLAMAGE TOWN SCANDALS

---

Tramp Comedian **Chas. (TRAMP) McNally** WITH SULLIVAN'S MISCHIEF MAKERS

---

GAMBLING AT MONTE CARLO

SEASON 1921-1922 — **WHO?** — LEW MARSHALL

---

**CALIFORNIA TRIO** JIM HALL Manager BEN JOSS HARRY BART || A MOUNTAIN OF MELODY || FOLLY TOWN

---

**FRED MOSHER**
A DISCIPLE OF KING FUN — ECCENTRIC DUTCH COMEDIAN — BATHING BEAUTIES

**VI KELLY**
INGENUE — SWEET SWEETIE GIRLS

---

**MABEL (MIDGIE) HOWARD**
RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

LEW AND BERT
**MARKS BROTHERS**
Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

**NEW BEDFORD**
Schwartz & Clifford—Herman Timberg—Paton & Marks.

**NEWPORT**
(First Half)—Harras & Wills—Henry Mel Sextette. (Second Half)—Tyrell & Mack—Frank Stafford Co.

**NORWICH**
(First Half)—Cliff Jordon—Jim & Leo Francis—Fadenirio—Revue Des Varieties. (Second Half)—Harry DeCoe—Habbitt & Healey—Seven Honey Boys.

**NORTH ADAMS**
Keen & Williams—Pinkie—Pisao & Bingham—Worth Wayton Four.

**NEW LONDON**
(First Half)—Abbott & Healey—McFarland & Palace—Sullivan & Myers—Joe Laurie, Jr.—Seven Honey Boys. (Second Half)—Melnotte Duo—Manuel Romaine — Murray Bennett — Beaggy Clauss.

**NEW BRITAIN**
(First Half)—Harry DeCoe—Kane & Grant—Fields & Fink—Fifa Brothers & Sister. (Second Half)—Mary Lawlor Co.—Peggy Brenan Bro.

**OLEAN**
(First Half)—Stewart & Mercer—Jack Marley—Cronin & Hart—Semon & Conrad. (Second Half)—Bankers & Sylvers—Will & Mary Rogers—Jada Trio.

**PITTSBURGH-JOHNSTOWN**
J. C. Mack & Co.—Duel & Moody—Gibson & Price—Five McLarens—A. & L. Bell—Celest.

**PHILADELPHIA, PA.**
**Wm. Penn** (First Half)—Lane & Whalen—Hobson & Beattie—Harry Hayden Co.—Cahill Romaine. (Second Half)—Mack & Brantley—Will Smith—Guilfoyle & Lang—Rowland & Meehan—3 Weber Girls.

**NIXON**
Royal's Elephants.
**Girard** (First Half)—Alfred Grant—Grey & Byron—Gilbert & Murray—Overseas Revue. (Second Half)—Davis & Co.—Tom & Dolly Ward—Dixie Four—Gill.

**PATTERSON**
(First Half)—Cook, Mortimer & Harvey—Casey & Warren—Alice DeGarmo—Lowey Felley & Sister—Harry & T. Linton. (Second Half)—Gordon & Gates—Robert Reilly Co.—Valentine Bros.—Spivvers Corners.

**PAWTUCKET**
Boyle & Bennett.

**PASSAIC**
(First Half)—Theo & Dandies—Coffman & Carroll—Venetian Five—Bob Willis—Casting Campbells. (Second Half)—Parshleys—Tyler & Crolius—Kennedy & Brahl—Howard & Lewis—Norton Jewell Co.

**PITTSFIELD**
(First Half)—The Stenards—Princess Winona—Ted & F. Burns—Primrose Trio—Hardy Bros. (Second Half)—McFarland & Palace—Ed Sloane.

**PITTSBURG**
Davis & Walker—Jean & White—Lorimer & Kaye—Billy Bouncer's Circus—Leach & Wells—Caosar Rivoli—Osaki & Taki.

**QUEBEC**
Ray Elenor Ball & Brother—The Cromwells—York's Dogs.

**READING**
(First Half)—Wallen & LaFavor—Crane, May & Crane—Arthur Astill Co.—Frank Mullane—Seeds Septette. (Second Half)—Josephine Harrity—Elm City Four—Nobody Home—Bert Walton—Moracic Sisters.

**SYRACUSE**
(First Half)—Spoors & Parsons—Pisano & Bingham—Murray Girls—Howard & Jean Chase Co.—Loney Haskel Co.—Stars & Records. (Second Half)—Tuck & Clare—Lonna Nacenzio—Wilson & McAvoy—Carnival of Venice.

**SO. NORWALK**
(Second Half)—Cliff Jordon—Fields & Fink—George Alexander Co.—Joe Laurie, Jr.—Gladys Delmar Band.

**SHENANDOAH**
(First Half)—Foxworth & Francis—Dixie Hamilton—Mardoe & Rome—Louis Hart Co. (Second Half)—Andrews & Barnette—Lowry & Prince—Binns & Grill.

**SARATOGA**
(Second Half)—The Stenards—Anger & Packee.

**STAMFORD**
(First Half)—Bud & J. Gray—Holly & Lee—Manuel Romaine Co.—Five Tamakis. (Second Half)—Manner & Lowree—Harry Wardell—Primrose Trio—Dewitt, Burns & Torrere.

**SHAMOKIN**
(First Half)—Australian Stan.—Lilian Conroy Brother—Alexandrai—Rolland Kelly Co. (Second Half)—Selbini & Royer—Dae & Stanley—Leo Haley—Spirit of Youth.

**TORONTO**
Marie Sparrow—Lorimer & Hudson—McVoud & Norman—H. Gothell Co.—Elly.

**UTICA**
(First Half)—The Norvells—Cotter & Bolden—Pinkle—Harry Lester Mason—Carnival of Venice. (Second Half)—Murray Girls—Galletti & Koken—Loney Haskell—Soor & Parsons.

**WOONSOCKET**
(First Half)—Denno Sisters—Thiebalt & Co.—The Nellos. (Second Half)—Frosini—Santry & Norton—Hinkle & Mae—Tom Dooley.

**WILMINGTON**
(First Half)—May & Hill—Spivver Corners—Hart Wagner Ellis—Walthout & Princeton—Emma O'Neill—Foy Ling Foo. (Second Half)—Bert & Lottie Walton—Edna Dreon—Strand Trio—Dalton & Craig—Harry Kurdy & Co.

**WASHINGTON**
Ketch & Wilma—Evans & Wilson—Nekiduius Six.

# VAUDEVILLE BILLS

(*Continued from page 21*)

**WHEELING**
(First Half)—Lambs' Manikins—O'Connor & McCormick—Melodius Six—Wylie & Hartman—Three Lees. (Second Half)—Platt & Dorsey Girls—Rogers & Gregory—Four Entertainers—Follettes Monks.

**YORK**
(First Half)—Josephine & Harrity—Chas. & J. Lewis—Tommy Martell Co.—Bert Walton—Princess Wah Let Ka—Arthur Astill Co. (Second Half)—Crane, May & Orne—Rowland Kelly Co.—Frank Mullane—Steeds Septet.

## POLI CIRCUIT
### Week of Jan. 9, 1922

**BRIDGEPORT**
**Poli's**—Picture—Way Down East Quartet.
**Plaza** (First Half)—Musical Hunters—Howard & Helene—Parame—Not Yet, Marie. (Second Half)—McRae & Clegg—Tommy Allen—Anthony & Arnold—The Seven Dominos.

**HARTFORD**
**Palace**—Picture.
**Capitol** (First Half)—Three Falcons—Green & LaFell—Norton & Melnotte—William Hallen—Haveman's Animals. (Second Half)—Violet & Louise—Fraser & Bunce—Gold Diggers of 1921—Barrett & Cuneen—Kitty Francis Co.

**NEW HAVEN**
**Palace** (First Half)—McRae & Clegg—Will J. Ward—Hegeous Sisters—Angel & Fuller—Malie & Bart. (Second Half)—Paul & Pauline—Green & LaFell—Dan Coleman Co.—William Hallen—Sewell Sisters Co.
**Bijou** (First Half)—Henri Sisters—Vernon—Maurice Costello Co.—King & Wise—Seven Dominos. (Second Half)—Musical Hunters—Villani Vallani—Howard & Helene—Paramo—Not Yet, Marie.

**SPRINGFIELD**
**Palace** (First Half)—DeVoe & Statzer—Carroll & Gorman—Chas. Keating Co.—Barrett & Cunneen—Moore's Band. (Second Half)—Trennell Trio—Combe & Nevins—Goulett & Six Day Racers.

**SCRANTON**
**Poli's** (First Half)—Moll Bros.—Geo. & Ray Perry—Sheila Terry Co.—Redmond & Wells—Eight Lunatic Chinks. (Second Half)—Heney Lewis & Grayce—Oliver & Nerritt—Newhoff & Phelps—Montague Love—Bud Snyder Co.

**WORCESTER**
**Poli's** (First Half)—Violett & Lois—Combe & Nevins—Dan Coleman Co.—Ed. Sloan—Gold Diggers of 1921. (Second Half)—Denne Sisters—Thibault Cody—Chas. Keating Co.—Maurice Costello Co.—Will J. Ward—Haveman's Animals.
**Plaza** (First Half)—Ecko & Kyo—Jay Raymond—Patrice & Sullivan—Frazer & Bunce—Goulett & Six Day Racers. (Second Half)—Henri Sisters—King & Wise—Let's Go—Carroll & Gorman—Three Falcons.

**WATERBURY**
**Poli's** (First Half)—Trennell Allen—Conn & Albert—Let's Go—Anthony & Arnold—Kitty Francis Co. (Second Half)—DeVoe & Statzer—Jay Raymond—Moore's Band—Angel & Fuller—Malia Bart Co.

**WILKES-BARRE**
**Poli's** (First Half)—Heney Lewis & Gryce—Oliver & Nerritt—Newhoff & Phelps—Montague Love—Bud Snyder Co. (Second Half)—Moll Bros.—Geo. & R. Perry—Sheila Terry Co.—Redmond & Wells—Eight Lunatic Chinks.

## W. V. M. A.

**ATCHISON**
**Orpheum**—Ross & Foss—Bud Walker—Fitzgerald & Carroll—Rago & Co.

**BLOOMINGTON**
**Majestic** (First Half)—Foster & Peggy—Watts & Ringgold—Adelaide Bell & Co. (Second Half)—John Geiger—Jack George Duo—Gautier's Bricklayers.

**BARTLESVILLE, OKLA.**
**Odeon**—Dreams—Mack & Stanton.

**CHAMPAIGN**
**Orpheum** (First Half)—Palermo's Canines—Ford & Goodridge—Alf Ripon & Jiggs—Stuart Girls—Colvin & Wood. (Second Half)—Clay Crough—Walton & Brandt—Capt. Beets' Seals.

**CHICAGO**
**Lincoln** (First Half)—Margaret Ford—Four Jacks and a Queen—Jo Jo Harrison—Hanako Japs. (Second Half)—Carlyle Blackwell & Co.
**Harper** (Second Half)—Nippon Duo—Cliff Clark—Henry Catalano & Co.
**American** (First Half)—Ray Conlin. (Second Half)—Jo Jo Harrison—Four Jacks and a Queen.

**DECATUR**
**Empress** (First Half)—Holliday & Willette—Warren & O'Brien—Whitfield & Ireland—Four Flying Valentinos. (Second Half)—Alf Ripon & Jiggs—Clifford Wayne Trio—Avey & O'Neill Hanako Japs.

**DAVENPORT**
**Columbia** (First Half)—Rialto & Lamont—Gordon & Gordon—Alice Hamilton—A Modern Cocktail. (Second Half)—Marjorie Barrack—Henry & Moore—Buddy Walton—Tess Sherman & Co.

**FORT SMITH, ARK.**
**Joie** (First Half)—Three Keena Girls—Fox & Conrad—Robert Reilly & Co.—Follette Pearl & Wicks. (Second Half)—Charles Ledegar—Kennedy & Davis—Alexander & Field—Dreams.

**GRAND RAPIDS, NEB.**
**Majestic**—Julia Edwards—Charles Semon—Our Future Home.

**GALESBURG**
**Orpheum** (First Half)—Cliff Bailey Duo—Jimmy Dunn—Doll Frolics. (Second Half)—Nada Norraine—Rubeville.

**JOPLIN, MO.**
**Electric** (First Half)—Frank & Clara Le Tour—Fields & Harrington. (Second Half)—Petty Reat & Bro.—Gordon & Germaine.

**JOLIET**
**Orpheum** (First Half)—La Rocca Bros.—Jack George Duo—Clifford Wayne Trio. (Second Half)—The Wonder Girl—Warren & O'Brien—Adelaide Bell & Co.

**KANSAS CITY**
**Globe** (First Half)—Joe Melvin—Wintergarden Four—Five Chapins. (Second Half)—Gardner & Aubrey—Flaherty & Stoning—Lutes Bros.

**LINCOLN, NEB.**
**Liberty** (First Half)—Charles & Anna Glocker—Cook & Valdare—Wayne Marshall & Candy—Coscia & Verdi—Bally Hoo Trio. (Second Half)—Elliott Johnson Revue—Joe Martini—Fred Hagen & Co.—Kahne & Booner—Old Time Darkies.

**MADISON**
**Orpheum** (First Half)—Kurt & Edith Kuehn—Cook & Rosevere—Helen Kellar—Dave Manley—Jennier Bros. (Second Half)—Harry Haw & Co.—Helen Kellar—Ernest Hiatt—Kara.

**OMAHA, NEB.**
**Empress** (First Half)—Old Time Darkies—Our Future Home—Charles Semon—Lutes Bros. (Second Half)—Charles & Anna Glocker—Coscia & Verdi—Bally Hoo Trio.

**OKLAHOMA CITY**
**Orpheum** (First Half)—Tracy, Palmer & Tracy—Taylor, Howard & Them—Roberts & Clark—Leedom & Gardner—Kenny, Mason & Scholl.

**OKMULGEE, OKLA.**
**Orpheum** (First Half)—Sultan—Kennedy & Davies—Gordon & Germaine. (Second Half)—Frank & Clara La Tour—Fields & Harrington—La Rue & Dupree.

**OTTAWA**
**Gayety** (Sunday)—Cliff Bailey Duo—La Rocca Bros.—Billy Miller & Co.—James Lichter—Clifford Wayne Trio.

**PEORIA**
**Orpheum** (First Half)—Henry & Moore—Story Book Revue—Watts & Hawley—Gautier's Bricklayers. (Second Half)—Watts & Ringgold—Colvin & Wood—Harry Fox & B. Curtis—Robbins Family.

**QUINCY**
**Orpheum** (First Half)—Nada Norraine—Rubeville. (Second Half)—Cliff Bailey Duo—Jimmy Dunn—Doll Frolics.

**ROCKFORD**
**Palace** (First Half)—Harry Haw & Co.—Evelyn Phillips—Ernest Hiatt—Kara. (Second Half)—Kurt & Edith Kuehn—Cook & Rosevere—Stuart Girls—Dave Manley—Jennier Bros.

**SIOUX CITY**
**Orpheum** (First Half)—Ford & Price—Wm. Ebbs—Larry Harkins—Perrone & Oliver—Miller & Mack—Anderson & Yvel. (Second Half)—Raymond Wilbert—Howard & Fields—The Intruder—Rube Jack Clifford—Whiting & Burt—Dancing Kennedys.

**SPRINGFIELD**
**Majestic** (First Half)—Sealo—Blossom Seeley—Walton & Brandt—Three Melvin Bros. (Second Half)—Margaret Ford—Holliday & Willette—Blossom Seeley & Boys—Watts & Hawley.

**SOUTH BEND**
**Orpheum** (First Half)—McIlyer & Hamilton—Pinto & Boyle—Gilroy, Haynes & Montgomery—Rita Gould—Blanche & Jimmy Creighton—Hanson & The Burton Sisters. (Second Half)—Sealo—Rolls & Royce—Bob Hall—LaFrance Bros.

**ST. JOE, MO.**
**Electric** (First Half)—Sawing a Woman in Half. (Second Half)—Bud Walker—Rago & Co.

**ST. LOUIS**
**Grand Opera**—Winton Bros.—Hall & West—Ethel & Ward Shattuck—Alfred Powell & Co.—Fisher & Lloyd—Van & Vernon—Mme. Marionne—Max Bloom & Alice Sher—Bronson & Edwards.

**TERRE HAUTE**
**Hippodrome** (First Half)—Nalo & Rizzo—Hamlin & Mack—Avey & O'Neil—Sternad's Midgets. (Second Half)—Noel Lester—"One on the Aisle"—Blanche & Jimmy Creighton—Sternad's Midgets.

**TOPEKA, KANS.**
**Novelty** (First Half)—Ross & Foss—Bud Walker—Fitzgerald & Carroll—Rago & Co. (Second Half)—Joe Melvin—Wintergarden Four—Sawing a Woman in Half.

**TULSA, OKLA.**
**Orpheum** (Second Half)—Tracy, Palmer & Tracy—Taylor, Howard & Them—Roberts & Clark—Leedom & Gardner—Kenny, Mason & Scholl.


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## MARCUS LOEW CIRCUIT

**NEW YORK CITY**
**State** (First Half)—Jas. & Bessie Aitken—Goldie & Ward—Lone Star Four—Phil Davis—Cardo & Noll—Weston & Eline—Ethel Gilmore & Co. (Second Half)—Huling's Seals—Cooper & Lane—Kimberley & Page—McCoy & Walton—Royal Venetian Five.
**American** (First Half)—Obala & Adrenne—Mulroy & McNeece—Mills & Miller—Makarenko Duo—Harry Sykes—Jack Walsh & Co.—Reed & Lucy—Renee Noel & Co.—Bobby Henshaw & Co. (Second Half)—Lews Perettos—Zolar & Knox—Lehr & Bell—Holiday in Dixie—Whallen & King—Elsie White—Three Pelmonts.
**National** (First Half)—Frank & Mazie Hughes—Billy Barlow—Martha Hamilton & Co.—Sherman, Van & Hyman. (Second Half)—Jas. & Bessie Aitken—Harrington & Tribble—Cardo & Noll—Quinette, Hughes & Co.
**Orpheum** (First Half)—Valentine & Bell—Shan Tock & Yen Wah—Gordon & Healy—Jas. Thornton—Stevers & Lovejoy. (Second Half)—Busse's Dogs—Josephine Davis & Co.—Roberts & Boyne—Jas. Thornton—Topics & Tunes.
**Greeley Square** (First Half)—The Rackos—Josephine Davis & Co.—Taylor & Francis—Golden Bird—Morey, Senna & Dean—Varieties d'Dance. (Second Half)—Valentine & Bell—Phil Davis—Morley & Chesleigh—Jack Walsh & Co.—Sherman, Van & Hyman.
**Delancey St.** (First Half)—Just Friends—Forrest & Church—Chisholm & Breen—Sally Fields—Royal Venetian Five. (Second Half)—Obala & Adrienne—Rhoda Bernard & Co.—Renee-Noel & Co.—Bobby Henshaw & Co. Downing & Bunin Sisters.
**Boulevard** (First Half)—Bender & Herr—Rhoda Bernard & Co.—Lehr & Bell—Dance Follies. (Second Half)—Haas Bros.—Taylor & Francis—Martha Hamilton & Co.—Eddie Clark & Co.
**Lincoln Square** (First Half)—White Bros.—Grindell & Esther—Whallen & King—Elsie White—Quinette, Hughes & Co. (Second Half)—Ziegler Duo—Shan Tock & Yen Wah—Arthur Sullivan & Co.—Tabor & Greene—Virginia Belles.
**Victoria** (First Half)—Haas Bros.—Rose & Lee Bell—Billy Swede Hall—Topics & Tunes. (Second Half)—Bender & Herr—Grindell & Esther—Mark Hart & Co.—Fox & Britt—Ethel Gilmore & Co.

**BROOKLYN**
**Fulton** (First Half)—Flying Howard—Monte & Lyons—Mark Hart & Co.—Tabor & Greene—Phil Adams & Girls. (Second Half)—Just Friends—Forrest & Church—Morey, Senna & Dean—Sally Fields—Brava, Michelina & Co.
**Metropolitan** (First Half)—Royal Trio—Grace & Eddie Parks—Roberts & Boyne—Eddie Clark & Co.—Carl Nixon Revue. (Second Half)—Frank & Mazie Hughes—Harry Sykes—Billy Swede Hall & Co.—Weston & Eline—Golden Birds.
**Gates** (First Half)—Busse's Dogs—Cooper & Lane—Kimberley & Page—Fox & Britt—Brava, Michelina & Co. (Second Half)—Camilla's Birds—Monte & Lyons—Chisholm & Breen—Carl Nixon Revue.

**HOLYOKE**
(First Half)—Brosius & Brown—Chas. Gibbs—Heim & Lockwood Sisters—Criterion Four—Dancers De Luxe. (Second Half)—Cross & Santoro—Wahl & Francis—Lyle & Emerson—Ralph Whitehead—Pot Pourri Dancers.

**BUFFALO**
Sig. Franz & Co.—Davis & McCoy—Gossler & Lusby—Basil & Allen—Choy Ling Foo Troupe.

**BALTIMORE**
Lynch & Zeller—Arthur & Lydia Wilson—Joselyn & Turner—McCormack & Winehill—Tom McKay's Revue.

**BOSTON**
(First Half)—Cody & King—Four Brown Girls—The Crisis—Sossman & Sloane—Miller, Klint & Kubie. (Second Half)—Swain's Cats and Rats—O'Neil Sisters—Ada Jaffe & Co.—Dobbs, Clark & Dare—Musical Queens.

**WASHINGTON**
Fred & Al Smith—Manning & Hall—Howard Martell & Co.—Chick & Tiny Harvey—Cosslar & Beasly Twins.

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(*Continued on page 29*)


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**STEIN'S** BOOKLET UPON REQUEST **MAKE-UP**

## ANDY & LUISE BARLOW

**Theatre**—*State.*
**Style**—*Dancing.*
**Time**—*Twelve minutes.*
**Setting**—*"One." Special drop.*

This act opens with a man and woman being discovered in the pose of acrobats. After holding the pose for a few seconds, the team go into a special number stating they had fooled the audience and that instead of a strong man act they would do a dancing and singing act.

As for singing they do very little, but present a very neat dancing routine. Both display in very good measure a personality and stage presence that would put them over on the bigger time with more work to smooth the act. As an acrobatic, eccentric dancer, the man has routined steps that are always good for a hand. During the act the woman appears once as a male impersonator in a dress suit. This appears to have been put in the act for the sake of variety and is really not necessary to put the offering over.

As the act stands this combination with a little more work would prove a good number two spot for a better class bill and in its present condition is far too good to open a show as it is doing at the present time. E. H.

# NEW ACTS

## NOLA ST. CLAIRE & CO.

**Theatre**—*58th Street.*
**Style**—*Comedy.*
**Time**—*Twenty minutes.*
**Setting**—*Special.*

This is a case of a girl making an unusual effort to carry a poor vehicle on her shoulders and actually getting away with it, causing her audience to forget the poorness of the material in face of the brilliant stage work.

Miss St. Claire is of the tiny "rough neck" soubrette type and is a very forceful reminder of the once famous Lotta of many years ago. Lines that would swamp the average woman she puts over to big laughs because of her cute little mannerisms and methods of selling her material. Her company consists of two men, a juvenile and a heavy. The book is the weakest part of the combination and is based on the story of a girl who forgets the young man she would marry for a chance to read a story about the pirates of the old days. It is done in light opera fashion which, too, detracts from its possibilities.

The act opens in "two," where the young lady is too busy reading to pay any attention to the proposal made by the young man. In desperation he takes her to an island, where the act is found in the interior of a pirates' cave set in "full."

There are many laughs in this scene, but are due by no means to the script but to the spirit and ability of the young lady. She shoulders the entire load. As an attraction for vaudeville it would get by on big time, but Miss St. Claire could be far more successful with the support of a better vehicle. E. H.

## JEANETTE & NORMAN BROS.

**Theatre**—*58th Street.*
**Style**—*Acrobatic. Singing and Dancing.*
**Time**—*Twelve minutes.*
**Setting**—*Full.*

The act opens in one with a neat little song and dance number, the men in light suits, and the woman in a dainty little dress. After the opening song, they go to full stage, and the lady does some neat and clever work on aerial rings, after which she exits and makes a change to a one-piece gymnasium outfit and gives an exhibition of muscular work, during which she shows how she can dislocate her shoulders.

The men change to a Grecian outfit and do some very good hand to hand acrobatic work. They close with some well done exhibitions on the horizontal bars. This is an entertaining and versatile act. They took three curtains. S. H. M.

## THELMA AND MARJORIE WHITE

**Theatre**—*City.*
**Style**—*Singing and dancing.*
**Time**—*Ten minutes.*
**Setting**—*In "one."*

The act is one of the classiest dancing and singing novelties that has been presented at this house, and the offering, as regards the big time circuits, should be able to hold down a good spot anywhere. The girls, about sixteen and eighteen, respectively, were a sensation.

The first number, "The Old Swimming Hole," done by the two girls, was a riot, and, from the finish of this song, the two had no difficulty in holding the audience, receiving a big hand on everything they did.

The two, dressed in evening gowns, re-entered, and did another double number which put them down for a hit. The larger of the two sang a ballad that was well received, while the smaller one did a dance that was a knockout. She was graceful, and had a cute personality that aided her and gave her the necessary impetus necessary.

Finally, a double number closed the act, and the two went off for a riot. Their encore was a popular number, and was a hit.

The girls were extremely pretty and had lots of personality, all of which they made to count. The galleries whistled and called for them, and the two took seven bows. A regular big time offering. D. S. B.

## AUTUMN TRIO

**Theatre**—*Regent.*
**Style**—*Mimicry and whistling.*
**Time**—*Ten minutes.*
**Setting**—*Special.*

The Autumn Trio, two men and a woman, doing comedy whistling, as well as imitations of different animals, got across in good shape. The trio opened in full stage, a set representing early morning on an autumn day. The three, during the time the curtain was rising, gave imitations of domestic animals and birds. Following this, the trio entered, garbed in tourist dusters, and goggles, whereupon, there was more mimicry. This bit preceded the exit of the men who were underdressed in evening dress, while the woman gave her idea of several animals, finishing with a whistling song. She was clad in a gingham dress, and made her exit to change to a beautiful gown, for which she received due credit on her reappearance. The trio finished in "one," and put their material across in such fashion as to receive four bows, in the opening spot. The act is clean-cut, with a wealth of novelty and legitimate comedy. This trio should be able to hold down without difficulty, a good spot on the big time bills, for the performers, while making an attractive appearance, were unconscious of their clothes, and had remarkable ease and poise. D. S. B.


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# BURLESQUE ROUTES

## COLUMBIA CIRCUIT

Al Reeves Beauty Show—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.
Abe Reynolds Revue—Empire, Providence, 9-14; Gayety, Boston, 16-21.
A Whirl of Gayety—Orpheum, Paterson, 9-14; Majestic, Jersey City, 16-21.
Billy Watson Show—Columbia, Chicago, 9-14; Berchell, Des Moines, Ia., 15-17.
Big Jamboree—Gayety, Kansas City, 9-14; open, 16-21; Gayety, St. Louis, 23-28.
Bits of Broadway—Open, 9-14; Gayety, St. Louis, 16-21.
Bon Ton Girls—Empire, Brooklyn, 9-14; People's, Philadelphia, 16-21.
Big Wonder Show—Gayety, Pittsburgh, 9-14; Lyceum, Columbus, 16-21.
Bowery Burlesquers—Open, 9-14; Empire, Providence, 16-21.
Cuddle Up—Gayety, Rochester, 9-14; Bastable, Syracuse, 16-18; Colonial, Utica, 19-21.
Dave Marion Show—Empire, Albany, 9-14; Casino, Boston, 16-21.
Frank Finney Revue—Berchell, Des Moines, 8-10; Gayety, Omaha, 16-21.
Flashlights of 1922—Gayety, Detroit, 9-14; Gayety, Toronto, Ont., 16-21.
Follies of the Day—Gayety, Toronto, Ont., 9-14; Gayety, Montreal, Can., 16-21.
Folly Town—Empire, Newark, 9-14; Casino, Philadelphia, 16-21.
Greenwich Village Revue—Empire, Toledo, 9-14; Lyric, Dayton, 16-21.
Garden of Frolics—Hurtig & Seamon's, New York, 9-14; Orpheum, Paterson, 16-21.
Girls de Looks—Majestic, Jersey City, 9-14; open, 16-21; Empire, Providence, 23-28.
Golden Crooks—Olympic, Cincinnati, 9-14; Columbia, Chicago, 16-21.
Harvest Time—Gayety, Omaha, 9-14; Gayety, Kansas City, 16-21.
Hello 1922—Hyperion, New Haven, 9-14; Hurtig & Seamon's New York, 16-21.
Jingle-Jingle—Open, 9-14; Star Cleveland, 16-21.
Jack Singer's Big Show—Gayety, Buffalo, 9-14; Gayety, Rochester, 16-21.
Knick Knacks—Gayety, Boston, 9-14; Columbia, New York, 16-21.
Keep Smiling—Grand, Hartford, Ct., 9-14; Hyperion, New Haven, Ct., 16-21.
Lew Kelly Show—Star and Garter, Chicago, 9-14; Gayety, Detroit, 16-21.
Mollie Williams Show—Columbia, New York, 9-14; Empire, Brooklyn, 16-21.
Maids of America—Casino, Brooklyn, 9-14; Empire, Newark, 16-21.
Peek-a-Boo—Gayety, Washington, 9-14; Gayety, Pittsburg, 16-21.
Rose Sydell's London Belles—Lyric, Dayton, 9-14; Olympic, Cincinnati, 16-21.
Step Lively Girls—Gayety, St. Louis, 9-14; Star and Garter, Chicago, 16-21.
Sam Howe's New Show—Gayety, Montreal, Can., 9-14; Gayety, Buffalo, 16-21.
Sporting Widows—Casino, Philadelphia, 9-14; Miner's, Bronx, New York, 16-21.
Sugar Plums—Miner's, Bronx, New York, 9-14; Casino, Brooklyn, 16-21.
Twinkle Toes—Star, Cleveland, 9-14; Empire, Toledo, 16-21.
Town Scandals—Casino, Boston, 9-14; open, 16-21; Hyperion, New Haven, 23-28.
Tit-for-Tat—Open, 9-14; Palace, Baltimore, 16-21.
World of Frolics—Bastable, Syracuse, 9-11; Colonial, Utica, 12-14; Empire, Albany, N. Y., 16-21.

## AMERICAN CIRCUIT

Baby Bears—Capitol, Washington, 9-14; Allentown, Pa., 16; Easton, 17; Reading, 18; open 19-21.
Bathing Beauties—Olympic, New York, 9-14; Star, Brooklyn, 16-21.
Beauty Revue—Century, Kansas City, 9-14; open, 16-21; Gayety, Minneapolis, 23-28.
Broadway Scandals—Penn Circuit, 9-14; Gayety, Baltimore, 16-21.
Chick Chick—Englewood, Chicago, 9-14; Garrick, St. Louis, 16-21.
Cabaret Girls—Academy, Buffalo, 9-14; open 16-21; Englewood, Chicago, 23-28.
Dixon's Big Revue—Open, 9-14; Park, Indianapolis, 16-21.
French Frolics—Open, 9-14; Academy, Buffalo, 16-21.
Follies of New York—Lyric, Newark, 9-14; Olympic, New York, 16-21.
Grown-Up Babies—Gayety, Milwaukee, 9-14; Haymarket, Chicago, 16-21.
Girls of Joyland—Gayety, Baltimore, 9-14; Capitol, Washington, 16-21.
Harum Scarum—Orpheum, Montreal, Can., 9-14; Academy, Buffalo, 16-21.
Hurly Burly—Open, 9-14; Englewood, Chicago, 16-21.
Jazz Babies—Gayety, Minneapolis, 9-14; Gayety, Milwaukee, 16-21.
Lid Lifters—Allentown, 9; Easton, 10; Reading, 11; open, 12-14; Newark, N. J., 16-21.
Little Bo-Peep—Plaza, Springfield; 12-13-14; Howard, Boston, 16-21.
Lena Daly and Her Kandy Kids—Gayety, Brooklyn, 9-14; Bijou, Philadelphia, 16-21.
Mischief Makers—Empire, Hoboken, 9-14; Cohen's, Newburg, 16-18; Cohen's, Poughkeepsie, 19-21.
Monte Carlo Girls—Cohen's, Newburg, 9-11; Cohen's, Poughkeepsie, 12-14; Plaza, Springfield, 19-20-21.
Miss New York, Jr.—New London, 9-10; Fall River, 12-14; Gayety, Brooklyn, 16-21.
Parisian Flirts—Park, Indianapolis, 9-14; Gayety, Louisville, 16-21.
Passing Revue—Gayety, Louisville, 9-14; Empress, Cincinnati, 16-21.
Pacemakers—Empress, Cincinnati, 9-14; open, 16-21; Empire, Cleveland, 23-28.
Pell Mell—Open, 9-14; Empire, Cleveland, 16-21.
Puss-Puss—Open, 9-14; Orpheum, Montreal Can., 16-21.
Record Breakers—Star, Brooklyn, 9-14; Empire, Hoboken, 16-21.
Some Show—Empire, Cleveland, 9-14; Penn Circuit, 16-21.
Sweet Sweetie Girls—Open, 9-14; Majestic, Scranton, 16-21.
Social Follies—Garrick, St. Louis, 9-14; Century, Kansas City, 16-21.
Ting-a-Ling—Bijou, Philadelphia, 9-14; Majestic, Utica, N. Y., 19-21.
Whirl of Girls—Open, 14; Gayety, Minneapolis, 16-21; Milwaukee, 23-28 (close).
Whirl of Mirth—Howard, Boston, 9-14; New London, Ct., 16-17; Fall River, 19-21.

## MOLLIE WILLIAMS SHOW

(Continued from page 17)

strikingly stunning in design and beauty.

"A Week Full of Girls" number, given by Miss Williams, Ross and six girls, proved a hit.

Kirby and Miss Blackburne were successful in their specialty in one singing "For a Gal I Search Lige Galli-Curch." They sang it excellently.

The "minstrel" scene was another success.

"Mollie Williams' Comedies of 1922" is a winner. It is the best show Miss Williams has had and the best all around cast we have seen her present here. She gives everyone an opportunity to show their worth. It is a fine comedy and musical offering. With this show, which is clean and wholesome, Miss Williams should do business everywhere. SID.


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# THE "MISCHIEF MAKERS" AT THE STAR IS OLD TIME SHOW

The "Mischief Makers," with Charles (Tramp) McNally at the Star last week proved to be an old time burlesque show. It has bits and a number of them, that went over very well, this was mostly due to the fact that McNally threw his entire personality into them. The chorus looks well ,and they are nicely costumed.

McNally is doing a low comedy role. He wears old misfit clothes, and mirror collar. He injects a lot of his own lines, that always go over for good results and he has a lot of funny sayings. His odd way of walking and peculiar mannerisms are very taking. McNally is a funny and clever tramp comedian.

Johnny Crosby is doing an Italian part, he has a few comedy lines and scenes but his "punch" in the show is his singing.

Chuck Wilson is doing a sort of "boob" and foolish part.

Of the women, Frances Cornell easily stands out as the best. She is a stately looking woman of good figure and pleasing personality. Miss Cornell has several numbers that she puts over most satisfactorily. Her Spanish number, "Amorita," was very well liked. She wore a beautiful shawl in this number. Miss Cornell is also a fine "feeder" for the comedians, humoring a situation nicely and she reads lines well.

Mabel Clark is the soubrette. Miss Clark makes an attempt to sing some ballads. She does "They Needed a Songbird in Heaven" and the only thing that saved it was Crosby jumping in and singing part of the number. Another one she tried to put over is "Susquehanna Shore." Miss Clark has little voice for numbers like these. She should keep to the fast soubrette numbers which are more suited to her. These two numbers are beautiful but not for her. Crosby should sing them; he has the voice. Miss Clark's costumes are very pretty and several of a novel design.

George Puget is the straight man. He is a neat dresser and did well.

Helen Clayton is a pretty little blonde ingenue soubrette.

In the "different kinds of husband" bit, McNally, Puget and the Misses Cornell, Clark and Clayton did well.

The "drinking" bit in one was all right, as McNally, Crosby and Wilson did it.

The comedy quartette which followed went over. McNally, Crosby, Wilson and Puget were in it.

The "put and take" bit was amusing, as it was done by McNally, Puget, Wilson, Miss Clayton and two chorus girls.

Crosby sang "I Wonder" in his specialty and went over big.

In the chorus girls' number in which each girl had a few lines to say McNally, Crosby and Wilson worked up some comedy.

In the "unfaithful wife" bit, McNally, Crosby, Wilson, Puget and the Misses Cornell, Clark and Clayton did well.

Miss Cornell put over a dandy singing specialty that was well received. She sang two numbers and put them over with a punch.

The "Mischief Makers" is a pleasing show and had the biggest Thursday night business we have seen at this house in many weeks. SID.

## JACK REID ILL

Jack Reid was compelled to remain in his hotel most of last week as a result of an attack of rheumatism. The show was playing the Olympic. Hy Jansen played his part as a "Tad" in the first part of the show, while Bert Hall did the "dope" part in the burlesque.


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## SHOWS SWITCH ROUTES

The "French Frolics" has switched routes with the "Follies of New York" and will take up the latter's show route next week at the Olympic, New York. The "Follies of New York," which is in Newark this week, will jump to Buffalo Sunday and open at the Academy, that city, Monday, in place of the "French Frolics." Both of these shows are owned by E. Thos. Beatty.

## WATSON BUSINESS GOOD

CINCINNATI, O., Jan. 3.—Billy Watson arrived here, from Dayton, Sunday, with his company. He was also accompanied by Mrs. Watson and the three children as well as a tutor. The Watson family have been traveling with Watson the past four weeks, but will return to their home in Paterson next week. Watson reports big business all along the circuit as well as at his two theatres in Paterson.

## SHOW PRINTER DIES

Frank M. Eldredge, commercial and show of Brooklyn, died at his home in that city Thursday night. He was 62 years of age at the time of his death. He is survived by two sons, Frank Jr., who is the active head of the Eldredge Establishment, and Elwin M., a younger son. Mr. Eldredge has been ill for about a year. The interment was at Mount Olivet Cemetery, Brooklyn, Monday morning.

## COOPER ROBBED ON SUBWAY

James E. Cooper, show owner and producer, was a victim of a pickpocket last Thursday morning on a Broadway Subway train between the 103rd Street station and Times Square. The pickpocket relieved Cooper of $1,500 in diamonds and fifty dollars in cash. Cooper did not discover his loss until he left the train at the Times Square station.

## EUROPEAN ACT ENGAGED

Silicara, the European novelty act, which is under contract to E. Thos. Beatty, will arrive in this country this week and will open at the Olympic, New York, as an added attraction with the "Follies of New York," next week.


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# ORCHESTRA NEWS

### ORCHESTRA LEADER HELD

Tarquinio Maxzari, assistant musical director of the Chicago Grand Opera Company orchestra, was held by the police for questioning when Miss Carola Buechler, 19, of Milwaukee, swallowed poison and left a note blaming Maxzari for her troubles. Miss Buechler is now in the county hospital, where it is said, she has a chance for recovery. Maxzari states he saw the young lady for the first time directly before she attempted suicide when she rapped on his door and asked him for money.

### STARS AT "BLUE HOUR"

At the opening last week of "The Blue Hour," the cabaret on West Forty-ninth street, a number of prominent performers appeared to help out Cynthia Peret, the dancer, who appears nightly. Those who aided in the entertainment were: Cecil Cunningham, Hope Hampton, and June Caprice, movie stars, Marie Doro, Freddy Allen, Dwight Francis, Anna Tappe, Jane Warrington, Elizabeth Smoth, Stephen Pell and others.

### ANTHONY GARLI RESIGNS

Anthony Garli has resigned as musical director of the Missouri Theatre, St. Louis, and has announced his intention of going to Los Angeles, where he will establish a general band and orchestra business. Mr. Garli had been connected with the Missouri Theatre which is the finest house of its kind in that section of the country and his resignation comes as a surprise.

### BUFFALO LEADER IN NEW YORK

John W. Bolton, well known band and orchestra man of Buffalo, is in New York visiting friends and collecting orchestrations for his coming winter series of engagements at many large affairs for which he is booked.

### TWO IN WASHINGTON HOTEL

Besides the nine-piece dance orchestra, recently installed in the Washington Hotel, Washington, D. C., by Arthur Kraus, a seven-piece concert orchestra was installed last week by him. The two orchestras will continue at the hotel throughout the season.

### ROSE FOR VAUDEVILLE

Harry Rose, the "Broadway Jester," who closed at the Cafe de Paris after a run of 22 weeks, will do a single in vaudeville on the Keith time. He opens January 16, at the Royal Theatre.

### NOVELTY DANCE INTRODUCED

"The Weird Wiaki," is the name of a new Hawaiian dance, being introduced by Thelma and four real Hawaiian girls at the Club Dansant on West Forty-second street.

### CREATORE LEADING ORCHESTRA

MONTREAL, Can., Jan. 9.—Creatore, the bandmaster, is leading the orchestra at the Imperial Theatre here. Big business is being done at regular prices.

### HOCH BACK WITH SNYDER

Harry Hoch, is back in the professional department of Waterson, Berlin & Snyder, feeling fit after his vacation taken as a result of his recent bout.

### KATZ RETURNS HOME

Phil Katz, in association with Nat Landau and his Society Orchestra, who have been playing in and around New York as well as recording for the Victor company, are returning to Wilkes-Barre, Pa., their home town. They will engage in a general orchestra booking and supplying business in the vicinity of Wilkes-Barre, and have twelve combinations under their direction.

### ORCHESTRA OUT OF IMPERIAL

The Imperial Hotel management has dispensed with its orchestra, apparently for good. Isadore Katz, who was musical director of the hotel for the past thirteen years, was let out last summer for a few days and taken back again. Now the management has decided to let their diners get along without music.

### MEYER TO PLAY AT GOTHAM

George W. Smith, the orchestra manager, has placed Julius Meyer's orchestra, which played at the Park Theatre, 59th street and Columbus Circle, for three years, in the Gotham Theatre, a new house located on 138th street and Broadway. The house is to be devoted to moving pictures.

### SERENADERS RE-ORGANIZE

The "Kentucky Serenaders," a six-piece combination that broke up about a year ago, has been reorganized and are playing under the leadership of Bernard Eberts, who is one of the original members. They are making records for the Regal Phonograph Company at present.

### GIRLS' BAND TOURING

George W. Smith, orchestra and band manager, has placed a girl jazz band in a dance resort in Scranton, Pa. The girls will remain there one week only, when they will return to play several engagements in New York.

### HAPPYLAND BAND FORMED

The Happyland Jazz Band is composed of Ned Lutz, Herb Holland, Frankie McNelis, Sylvan Greenwald and Ray Moore. This is a new organization, and at present they are being kept busy playing clubs.

### JONES PLAYING AGAIN

Isham Jones has recovered from his recent illness and is again leading his orchestra at the College Inn, Chicago, after an absence of several weeks during which time he was at a Chicago hospital.

### GALLATIN SIX BOOKED

Arthur Kraus has booked the O'Neil Kennedy's Gallatin Six Orchestra to appear at the Post Lodge, Larchmont, New York, for the summer season.

### 81ST ST. THEATRE LEADER ILL

Morris Cutler, leader of the orchestra of the 81st Street Theatre, is confined to his home suffering from the effects of an abscess of the throat. Paul Pater is replacing him.

MANAGERS INVITED TO SEE
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# NEW ACTS

### WOOD AND WHITE

**Theatre**—*Keeney's.*
**Style**—*Comedy.*
**Time**—*Eleven minutes.*
**Setting**—*In "Two."*

These two men, supposedly tramps, judging solely from appearances, proved themselves to be the hit of the performance. One of the men was short, the other very tall. After much talk the two went into a dance that got the audience from the beginning. The dancers were both excellent, and should be able to get by on the strength of the footwork alone.

The big man did a buck and wing that was excellent, and he was assisted by the smaller man at the piano. The wings, the triples, the bells, time steps, breaks and taps were all in perfect time. There was none of the usual awkwardness here, for the dances were all gracefully done, when one considered the size of the man. His dance, which was a riot in itself, and helped the act to go over as it did, was nearly outdone by the smaller man. Both of the men seemingly appeared awkward, but neither of them were. In fact, they were far from it, and, by trying to be awkward and clumsy, proved themselves to be the opposite.

They sold their laughs and their applause in great style, and got away big. Should go exceedingly well on the big time, in the dancing spot. A great act, and one deserving of credit.

D. S. B.

### EDDY & MERIAM

**Theatre**—*58th Street.*
**Style**—*Dancing.*
**Time**—*Eight minutes.*
**Setting**—*Special.*

This is one of those boy and girl acts that many consider necessary to a well regulated vaudeville bill. In it there is nothing startling or unusual, nevertheless it sails merrily along and comes into applause at its finish. With an opening that refers to musical comedy, they do a dance which they state in poetry was done by themselves in the George Cohan show "Mary." This dance is of the soft shoe variety.

Following the "Mary" number they do a dance to a tune from "Sally." After this there follows various light dances and the act closes to another one of the many interpretations of the Russian dance. This is done by the boy, while the girl does some other sort of a dance.

Though the people are of a fair personality, dress themselves and the stage well, there is something missing in the way of material that will keep the act down. Their routine is fair, but what they do as the big spots of the act is being done daily by other acts as a filler to kill time. At the best it is not strong enough for anything better than the small time.

E. H.

### TOREDA BROTHERS

**Theatre**—*City.*
**Style**—*Japanese offering.*
**Time**—*Eight minutes.*
**Setting**—*In "Three."*

The Toreda Brothers, two men, doing the usual routine of a Jap act, with a special novelty, need rehearsing. One of the two opened with the umbrella bit, and did most of the stunt well.

Followed some dexterous manipulation of a large rubber ball, balanced on two short sticks. Even this stunt, which is usually done with a heavy ball, was missed, but the man made no effort to rectify his mistake, rather, he let it go, and took a bow.

The novelty, a good bit, was next introduced, both men aiding each other in the workout. First, an inverted bicycle, mounted on an upright metal pole, was held by one of the men. After a short pause, the other, and more lithe, climbed this pole, and, while balancing himself, worked the pedals with his feet. He was rewarded with some genuine applause for this stunt, and, after taking a bow, entered upon the more difficult feature. This phase consisted of a head and shoulder stand on the frame of the wheel, while turning the pedals with the hands. This caused a mighty good hand, and took the act off for three bows.

It may be said that the act, if properly staged, should go well in some of the better houses. The offering is well dressed, and shows class, but a little nervousness and lack of stage presence, which undoubtedly will be eliminated after the offering has had a suitable work out in some of the smaller houses.

D. S. B.

### STEPHENS & BRUNELLE

**Theatre**—*125th Street.*
**Style**—*Singing.*
**Time**—*12 minutes.*
**Setting**—*In "One."*

This act, composed of man and woman, open with a Quaker number in Quaker costume, which is followed by a special number sung by the woman after which there is a short "black-out" and she makes a quick change and sings a chorus of "Kiss Me." This gives the man a chance to make a change to a tuxedo and he sings "Captain Willie Brown," an old number, but which will probably be new to the younger folks.

Several changes of wardrobe are made throughout the act by both the man and woman and her gowns are all very pretty. Both have very fine voices, and each number they sing is costumed.

A Spanish song is used for a finish and is delivered in a pleasing manner.

This is a high-class act and will undoubtedly be appreciated by the better-class audiences, and should have no trouble in getting a spot in the two a day.

S. H. M.

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## VAUDEVILLE BILLS

(*Continued from page 25*)

**PROVIDENCE**

(First Half)—Swain's Cats and Rats—O'Neil Sisters—Ada Jaffe & Co.—Dobbs, Clark & Dare—Musical Queens. (Second Half)—Cody & King—Four Brown Girls—The Crisis—Sossman & Sloane—Miller, Klint & Kubie.

**MONTREAL**

Les Pirrotts—Herman & Briscoe—Lincoln Highwayman—Ward & Wilson—McIntosh & Maids.

**SPRINGFIELD**

(First Half)—Cross & Santoro—Wahl & Francis—Lyle & Emerson—Ralph Whitehead—Pot Pourri Dancers. (Second Half)—Brosius & Brown—Chas. Gibbs—Heim & Lockwood Sisters—Criterion Four—Dancers De Luxe.

**OTTAWA**

Ed Gingras & Co.—Jack Symonds—Chapman & Ring—Lane & Freeman—Musical Buds.

**HAMILTON**

Chas. Reeder—Goetz & Duffy—Around the Clock—Worth & Willing—Kerville Family.

**LONDON**

(First Half)—Three Balters—Tess & Ann Carter—Moore & Fields. (Second Half)—The Haynoffs—Challis & Lambert—Fred Gray Trio.

**WINDSOR**

(First Half)—The Haynoffs—Challis & Lambert—Fred Gray Trio. (Second Half)—Three Balters—Tess & Ann Carter—Moore & Fields.

**BROOKLYN**

**Warwick** (First Half)—Conners & Boyne—Rural Four—La Fleur & Portia. (Second Half)—Makarenko Duo—Jack Reddy—Mack & Dean—The Rackos.

**HOBOKEN**

(First Half)—Oweps, White & Castle—Ring & Payton—Mystic Melody—Sammy Durkin—Huling's Seals. (Second Half)—Mortimer & Becker—Evans & Sidney—Skelly & Heit Revue—Ashley, Dorney & Co.—Three Martelles.

**NEWARK**

Geo. & Lily Garden—Al and Mary Royce—Josie Flynn & Co.—Betty Bond—Wilson & Larsen.

**BROOKLYN**

**Palace** (First Half)—Kennedy & Kramer—Herman Berrens—Skelly & Heit Revue—Morley & Chesleigh—Three Walters. (Second Half)—Leon & Mitzi—Rose & Lee Bell—Regal & Moch—Senator Murphy—Dance Follies.

**NEW YORK CITY**

**Avenue B** (First Half)—Downing & Bunin Sisters—Senator Murphy—Virginia Belles. (Second Half)—Three Walters—Rural Four—Grace & Eddie Parks—Grace Cameron & Co.—Colonial Sextette.

### KLAW & ERLANGER IN COURT

Testimony was taken before Justice Kehman in the Supreme Court last week in the suit brought by Klaw & Erlanger against the Famous Players-Lasky Corporation for one-half of the stock of the late Alf Hayman in the firm of Charles Frohman, Inc., of which he was general manager. A. L. Erlanger testified to the fact that Alf Hayman promised him and his old partner, Klaw, one-half of his interest in Charles Frohman, Inc., which is now the property of the Famous Players-Lasky Corporation, after Klaw & Erlanger had advanced him $50,000 at the time of Charles Frohman's sudden death to keep the productions of the firm going until necessary arrangements could be made. He testified that Hayman was fully aware of all these transactions as trustee of the estate of Charles Frohman, but when Klaw & Erlanger demanded the promised stock Hayman refused to surrender it.

Erlanger testified that this demand was made of Hayman in 1919. He also stated that Frohman owed him and Klaw $80,000 for his unpaid one-third share in the purchasing of a theatre in Seattle, Washington.

### BABY GIRL FOR THE GROHS

A baby girl was born to Mr. and Mrs. Sid Groh, musical director of the "Monte Carlo Girls" in their Brooklyn home.

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### RECEIVER FOR MAD. SQ. GARDEN

John Ringling, one of the owners of the Barnum & Bailey, Ringling Brothers' Circus, was appointed co-receiver with Allen Lexow last week of the two enterprises conducted by Tex Rickard, the Madison Square Garden Corporation and the Madison Square Sporting Club, upon the application of Frank C. Armstrong, who has brought suit to have himself declared a partner of Tex Rickard.

Ringling and Lexow gave a bond of $100,000 before assuming their duties as receivers. The receivership was granted so that whatever profits of the two corporations are made may be kept intact until final judgment is rendered in the action.

Armstrong alleged in the bringing of his suit that he had been associated with Rickard for more than ten years and had helped him financially but had never been repaid.

Tex Rickard announced that he would appeal the decision of Supreme Court Justice Guy granting the motion for receivership.

"If the decision stands, any legitimate paying business can be placed in the hands of a receiver," said the promoter. "It is a ridiculous action regarding the Garden, for I have made it pay from the start a year ago last August when I took control. It is solvent in every respect, and I will put up a bond of $1,000,000 to prove that the finances of the institution are in a healthy condition.

"There is not an outstanding debt of any kind and the action is a surprise to me. Regardless of the financial condition of the Garden since I took charge, I can honestly say that it has been a paying proposition since August, 1920, when I took over the lease from the New York Life Insurance Company. Naturally I will appeal the decision of the court and if necessary will post a bond of any amount to prove that Madison Square Garden is at present on a paying basis."

### CLEARING UP ADMISSION TAX

The International Theatrical Association last week, through its board of governors, issued a statement to acquaint theatregoers with the exact conditions of the new tax law which has caused considerable misunderstanding and confusion since January 1, when the luxury tax and tax on free admission to any place of amusement were eliminated.

According to the tax law: "The revenue act of 1921 eliminates the tax on free admissions and also provides that no tax shall be applied on admissions to any place the amount paid for which is ten cents or less. This change is effective January 1, 1922. Otherwise the law remains exactly the same."

This means of publication was taken by the association due to the fact that a number of theatre treasurers received complaints from patrons who believed the theatre box offices were illegally collecting tax on theatre admissions.

Sam H. Harris, president of the Producing Managers' Association, on hearing of the ruling protested against the new Federal order. Mr. Harris suggests that the tax on passes be continued and the money thus derived be turned over to the Actors' fund.

### INCREASING HOLDINGS

DETROIT, Jan. 9.—The interests of W. S. Butterfield, though confined to the State of Michigan, will be largely increased the coming spring and summer. With the Orpheum Circuit merger, the releasing of his holdings in Terre Haute, Ind., and Lima, Ohio, this circuit owner will confine his activities to the State of Michigan exclusively. The circuit will continue to operate offices for the booking of vaudeville, pictures and also road shows.

### COLORED SHOW CLOSES

Conoly's Colored Comedians, who played "Mutt and Jeff," closed at the Lafayette Theatre on Thursday, Jan. 4. The show opened at this house on Dec. 26, and was to have played two weeks, but the business after the first week fell off and in consequence the show only lasted a week and a half. All future bookings were canceled, and the production stored.

## "THE SQUAW MAN," WITH WM. FAVERSHAM, BRILLIANTLY REVIVED

"THE SQUAW MAN," a play in four acts by Edwin Milton Royle. Revived at the Astor Theatre Monday Afternoon, December 27.

CAST

Henry Wynnegate...J. Malcolm Dunn
Dianna.....Julia Hoyt
Lady Elizabeth Wynnegate.....
.....Winifred Harris
Lady Mabel Wynnegate.....
.....Elizabeth Bellairs
Capt. James Wynnegate.....
.....William Faversham
Malcolm Petrie.....H. Cooper Cliffe
Bates.....George Schaeffer
Sir John Applegate....Frank Hollins
Rev. Belachazar Chiswick.....
.....Gerald Rogers
Lieut. Markwell.....
.....Raymond Van Rensselaer
Lieut. Crosby.....Ralph Sumpter
Big Bill.....Burr McIntosh
Shorty.....Emmett Shackleford
Andy.....Bertram A. Marburgh
Grouchy.....Herbert Ashton
Baco White.....Herbert Farjeon
Tab-y-wana.....Riley Hatch
Nat-U-Ritch.....Josephine Royle
Little Hal.....Bernard Durkin
Cash Hawkins.....Willard Robertson
Nick.....Edmund Soraghan
Bud Hardy.....William Frederic
Pete.....Harry Hanlon
Parson.....Frank Lyon
McSorley.....Chauncey Causland
Parker.....Murray Darcy
Mrs. Hiram Doolittle..Emily Lorraine
Mr. Hiram Doolittle..William T. Hays
Punk.....Curly Judge

With William Faversham in his old role of Capt. James Wynnegate, Mrs. Lydig Hoyt in the role of Diana, and a large and competent company four of whom were in the original cast, "The Squaw Man" came to town again after a lapse of sixteen years. The play proved just as much a thriller as it did of old and certainly has lost none of its interest. Allowances must be made of course for the few changes in theatricals and tastes since the piece was first presented. Dramatic standards are bound to change.

Mr. Faversham as the hero of the play leaves his native England under an unjust suspicion and eight years later finds himself confronted with the old life, at a time when he is fettered to his squaw and young son Hal. Had Mr. Faversham's parting from his little son, who has inherited the title he left behind him in England, held the audience tense with emotion. The farewell of the boy going back to England while the father remained with his squaw deeply impressed those who had and had not seen the play before. One can readily understand that Faversham's acting is the backbone of the company and histrionic mainstay. He gave a fine performance as the British aristocrat who embraced American institutions, too well for his own good. Few of the younger generation of actors have the grace and charm exhibited by Mr. Faversham.

The four survivors of the original company, who played with Faversham at Wallack's are Emmet Shackelford, Bertram Marburgh, William Frederic and Frank Lyon, and did well with their parts of course. J. Malcomb Young, H. Cooper Cliff and Burr McIntosh, as the hail old cow-puncher, and Riley Hatch were also in the cast and acquitted themselves in good style. Mrs. Lydig Hoyt, society matron who was in the cast under the name of Julia Hoyt, had the role of the English matron, Diana, and did fairly well for her first professional stage appearance. Although her performance was not all that it might have been, it was promising and revealed her natural talent. Scores of her friends filled the theatre and heartily applauded her efforts.

Josephine Royle, daughter of the playwright, gave an excellent and surprising performance as the Indian wife, and displayed talent that is destined to come to the front soon indeed. The Shuberts have revived the play with considerable pains and the piece is worth while seeing if it is the type of play one likes and most people like that sort.

### WANTS TO ABOLISH PASSES

Theatre passes will be abolished for everyone except newspaper critics, if Florenz Ziegfeld, Jr., has his way. Ziegfeld goes even farther than Brock Pemberton did last summer when he declared that actors were not entitled to free tickets. No one should be given free tickets but critics, he says. The custom of passing actors in so that they may study the performances of others, thereby bettering their own, with consequent progress in the art of acting, means nothing to Ziegfeld. Even newspaper reporters, whose good will means so much to any legitimate show, are not entitled to passes, according to him.

"I see no reason," said Mr. Ziegfeld, "for a pass tax, for if producers would adhere to my policy they would give no passes except to regular first night critics. Passes should be abolished. The theatre is not a charitable institution and managers must pay for everything they get."

**Attractions at City Theatres**

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Next Week—MOLLIE WILLIAMS' Show

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Maids of America
Next Week—SUGAR PLUMS

## DEATHS

**PEARL KLEIN**, of the vaudeville team of Klein and Clifton, died at Philadelphia January 8th. The interment will be at Mt. Kensico Cemetery from the Universal Funeral Chapel. Miss Klein was appearing at one of the vaudeville houses in Philadelphia at the time of her death which was from natural causes.

**EMILY KEANE**, one time actress, was accidentally killed by escaping gas from a gas stove in her home at No. 300 West Forty-eighth street last week. Her body was found by a friend, Amy Travers, who had called at the house for luncheon.

**VICTOR DE LACEY**, character actor, 73 years of age, died at the City Hospital, Worcester, Mass., last Friday, due to suffocation, caused by a leaking illuminating gas valve in his room in a Worcester rooming house.

De Lacey, who was born in Liverpool, made his first American appearance over twenty-five years ago in the cast of the "Mikado," and played in other operas, in English, under the management of Milton and Sargent Aborn. During the last six years he had numerous engagements at the Grand Street Theatre, Worcester. Two years ago he was with "The High Seas" company, in vaudeville, and with the Robinson Opera Company.

The Actors' Fund has authorized and requested Eugene Shay, manager of the Worcester Theatre, to attend to the details of the funeral.

**HIRAM BERRY SNOW**, 44 years old, actor and playwright, died of pneumonia last Friday, at his residence, No. 823 East 16th Street, Flatbush, Brooklyn. Funeral services were held at his home Sunday afternoon, the interment following, in the Evergreen Cemetery.

Mr. Snow, a character actor, was born in Brooklyn, where he made his home. His last appearance in a professional company, about ten years ago, was with the Kelcey-Shannon Company, in the "Moth and the Flame." Due to injuries to his leg, sustained by him immediately following his closing with the "Moth and Flame," Mr. Snow resigned, and took up the writing of plays of the more serious order. He was making plans to become a producer at the time of his last illness. He was a member of the Green Room Club, in this city.

**EMMA ELIZA CARLE**, one of the original Esther Austin Troupe, wife of Charles Carle, of the Musical Marconis, and sister-in-law of Leo Carelli, died in London last week at Tooting Bec, at the age of 77 years. The funeral will take place at the Streatham Park Cemetery this week.

**ALBERT BRUCE** died suddenly of heart trouble, at Chicago, Ill., on Monday, January 2nd. During the past fifteen years Mr. Bruce had appeared in repertoire and vaudeville, and had many friends both in and out of the profession. His last engagement was as a member of the Wales Players. His remains were taken to Indianapolis, where three brothers survive him.

**HARRY SEDLEY**, for the past year a member of the Cofinger Stock Company in Salt Lake City, Utah, died at the Semloh Hotel in that city on January 3rd. His wife, who had rushed to his bedside from New York, was with him at the end.

Mr. Sedley, a member of the Actors' Equity Association, came to Salt Lake City over a year ago with Edna Goodrich's company. He left the show and went with the Cofinger Stock Company, where he played up to a few weeks before his death. His father recently died in San Francisco, and Mr. Sedley's remains have been taken there for burial beside his father's.

**JOSEPHINE A. MEYER** died at her home, No. 31 West 91st Street, New York City, on Jan. 3rd. Miss Meyer was one of the founders of the Theatre Guild, and up to a few weeks before her death acted as play reader for the Guild. She was also one of the founders of the Washington Square Players. The deceased had been suffering for the past five years with tuberculosis, but prior to her illness was a performer.

**"BUNNIE" BURCH**, a member of the team of Dale and Burch, and wife of the former, died late Monday afternoon at the Bartholmess Hospital, of peritonitis. Funeral services will take place Wednesday from the Brooklyn home of the couple at No. 422 Monroe Place.

### BARS UNCLE OF ACTRESS

Paula Zohrer, known to the stage as Alice Grant and recently in Ed. Wynne's "The Perfect Fool," shed tears yesterday when she learned after a visit to Ellis Island that her uncle, Joseph Vogeltanz of Vienna, would not be allowed to land here because he has heart disease. As she crossed the bay on her way back to Manhattan she said tearfully: "All our family are here, and he was the only one left in Vienna. It will hurry his death to send him back."

## ABOUT YOU

**Davis** and **Williams**, of "Shuffle Along," were one of the big hits at the N. V. A. Clown night performance.

**Gypsy Corine**, who has just returned from an engagement at Atlantic City, will leave for Boston, where she will begin a ten week's engagement.

**Dupree** and **Dupree**, the cyclists, open for Keith time next week after spending a year touring for Orpheum and Western Vaudeville circuits.

**Yvette Rugel**, forced to cancel three weeks' contracts due to illness, will open on the Orpheum circuit at Chicago, January 16. She will be assisted by Leo Feiner at the piano.

**Bert Vogel**, of Loew's State Theatre, in the managerial department, has returned to New York from Atlantic City, where he has been resting for the past month, following an illness.

**Ruby Darmy**, "the girl from Oklahoma," was forced through illness to cancel last week's engagement at the Coliseum. Miss Darby is assisted by Ted Shapiro at the piano.

**Frank C. Payne**, well-known theatrical newspaper man, for several years A. H. Woods' London representative, has been engaged as general publicity representative for John Cort.

**Green and LaFell**, after spending six weeks working in New York theatres for Keith, will start on the Poli circuit at Hartford this week. Following this the act will return West to the Western Vaudeville.

**Helen Wesley** has left the cast of "Lilium" with its leaving the Fulton Theatre, where it has been for the past eight months, to take to the road. Miss Wesley has been succeeded by Mary O'Dell. The show appears this week at Newark.

The following appeared at the benefit for the Jewish East Side Center at the Century Theatre last Sunday night: **Frances White, James Barton & Co.**, Kings of Syncopation, with **Hattie Althoff, Carlos and Inex, Fay Marge, Clark and Verdi, The Glorias, Mlle. Anna Cedee, Jack Strouse, Griff, International Nine** and **The Four Roses.**

**Walter Rivers**, a former newspaper man, succeeds Thomas Bailey as publicity representative for Loew's Casino and Hippodrome theatres in San Francisco. **Mr. Bailey** will be connected with the newly formed general Coast publicity department that will cover all of the Loew theatres on the Pacific Coast. **Terry Turner**, of the New York offices, is in this city arranging the formation of the new department.

**Alexander Vernesca**, who says he is a violinist, and Helen Dobresco, who lays claim to being a student of the art of dramatic acting, were married last week on Ellis Island when the government authorities refused to admit them to the country. The couple arrived from Greece on the Greek ship King Alexander on Sunday. They claim to have contracts to appear for a well known American producer but refuse to make his name public.

### PLAYERS PRESENT NEW BILL

The Provincetown Players presented on Monday night their third bill of the season at the tiny theatre on Macdougal Street. It consisted of three one-act plays. They were "Footsteps," by Donald Corley; "A Little Act of Justice," by Norman C. Lindau, and "The Stick Up," by Pierre Loving. In the first two plays appeared Harry O'Neill, Harold McGee and Dorothy Miller. The third was played by Eugene Lincoln, Jack Gude and Ernest Freeman.

### THANKS FOR CARDS

Christmas greetings and New Year's cards received from many friends are hereby acknowledged. Among those who sent cards are Billie Rankin, Thomas P. Brenack, Patti Moore, Frank F. Eagles, Jeanette Barushaw, Madlyn Worth, Evelyn Cunningham, Eugene LeBlanc, Jack Ormsby, Ben Platt, Mr. and Mrs. Sam Reider, I. B. Hamp, Sam Backen, Eldredge Company, Helena Stanley, Sam M. Dawson, Babe Almond, Fanny Randolph, Louis Krieg, J. C. Sutherland, Billy "Grogan" Spencer, Anna "Armstrong" Spencer, Mrs. Frieda Katz, Bob Startzman, Gertrude Beck, Purcella and Ramsay, L. Blau and Son, Tom Howard, Mary McPherson, Mr. and Mrs. Harry Peterson, Anna Propp, Alfaretta Symonds, Ray and Nellie, Claude L. "Duke" Boyd, Bertha Startzman, Carl DeLorot, Earl Sheahan, Mr. and Mrs. Fred Reeb, May Belle, Mr. and Mrs. Raymond Paine, Kitty Carlin, Billie Barnette, Jack Reid, California Trio, Ben Joss, Harry Bart, Jim Hall, May and Art Weinberg, Jean Fox, Ted and Frankie Burns, Jules Jacobs, Mollie Williams, Mr. and Mrs. H. C. Washburn, Mr. and Mrs. Barney Gerard, Mrs. R. E Patton, Mr. and Mrs. Louis Gerard, Mrs. Pete and Flora Barlow, Nettie Kinse, Gus Flaig, Billy Watson, Billy Hexter, Babe De Palmer, Bonita Lopez, Alltien Barnes, Harry A. Morrison, Chas. "Kid" and Florence Koster, Jack Fay, E. H. Lester, Frank Penney and Mae Santley, Harry Lang, Jeanne Vernon, Shirley Mallette, Dot and Mike Kelly, Junivie Parelle, Geo. T. Walsh, Bob Carney, Jean Carr, John O. Babe and Sarah Grant, Walter Batchèlor, Harry Kelso, Vi Penny, Lew Talbot, Mr. and Mrs. Don Clark, Jessie Reese, Ina and Maude Hayward, E. W. Chipman, Ed C. Jordan, Joe Marks, Alice Lawlor, Paul Yale, Max Fields, Anna Fink, George Young, Frances Cornell, Dolly Sweet, Russell K. Hill, Artie and Mickey Leeming, Mabella Gibson, E. M. Riehl, Bruce Noble, Mr. and Mrs. Arthur Harris, Dolly Davis, Eddie Schultz, A. M. Young, Charles E. Moe, Mabel Howard, Don, George and Blanche Trent, Emmett Callahan, Fred Waldman, Frank Finney, Margie Catlin, Geo. Helm, Ruth De Nice Moeller, Jack Gibson, Walter Meyers, Louis Oberworth, Claire Jackson, Mr. and Mrs. Tom Henry, Jacque Wilson, Helen Stanley, Eugene MacGregor, Cy Plunkett, S. M. Driesen, Hon. Nickels, Al Stokes, Mr. and Mrs. Andy Meyer, Claude E. Schenck, Mr. and Mrs. Harry Kilby, Henry H. Wolff and family, George Heathen, Mr. and Mrs. Pat White, Arthur Schalk, Dr. Simeon A. Stevens, W. M. Browne, Kitty Warren, Pat Kearnen, Gussie White, Jim James, Eddie Lloyd, Fred C. Hackett, Mae Dix, Chester "Rube" Nelson, Kitty Madison, Jim and Margaret Peck, Frank E. Freeman, "Polly" Lester Aronson, Ada Lum, Anna Sawyer, Terry Trio, Paul C. Sweinhart, James J. Lake and Uncle Jim Curtin.

Same to you and many of them.

### STILL TAXING MOVIES

Despite all the explanations that have been made regarding the new revenue law abolishing taxes on free theatre tickets and on tickets which cost 10 cents and less, the public is still laboring under the impression that the tax has been lifted on all tickets, according to word coming from the various theatre box offices in the city to Frank K. Bowers, Collector of Internal Revenue.

Ticket agents in the box offices have been the object of such abuse, being accused of attempted robbery and other forms of law-breaking that Collector Bowers has issued another statement clearly explaning that the theaters still have to collect taxes on all tickets except those given free and on those costing less than 10 cents.

### BENEFIT FOR BOYS

A benefit to raise funds for a home for "The Grand St. Boys" was held at the Commodore Hotel on New Year's Night. The profession was well represented with the presence of Al Jolson, Harry Cooper, Belle Baker and others, who did their bit toward the cause.

## LETTER LIST

**GENTLEMEN**

Alton, Jack
Buhler, Bill
Barclay, Don
Baker & Rogers
Bradbury, J. A.
Baroff, Jos., & Willie
Bond, Arthur
Cook, Ralph
Coyle, Henry J.
Cronin, Freddie
Eldridge Press
Ford, Jack
Fayette, Jack, Cpt.
Gorman, Jas.
Grandy, Thos.
Gore, Bobby
Holmes, Jack M.
Kennedy, Sid
King, Manny
Lewis, Sammy
Lea, Mark
Leeming, Artie
Leon, Geo.
Lloyd, Oscar
Mayer, Arthur
Miller, Emil
Marsh, L.
Nordstrom, Leroy
Ormond, H. D.
Porter, Billy
Rickrode, Harry E.
Rex, Prof.
Rose, Lew
Shargel, Jack
Six Foot Three
Singer, Ralph
Shurred, Carl B.
Snow, Arthur
Sumner, Le Roy
Udell, Chas.
Weston & Eline
Wilson, Bobby

**LADIES**

Allen, Carrie
Addington, Ruth
Ayres, Trixie
Allen, Nadine
Borie, Jeanette
Barbour, Ruth
Bolles, Lettie
Blake, Bessie
Collins, Marty
Carleton, Birdie
Channing, Ruth
Drew, Charlotte
Du Breau, Marguerite
Frances, Ida
Hamilton, Louise
Hudson, Muriel
Hargis, Hazel
Hughes, Maebelle
Hebron, Marion
Irving, Jack, Mrs
Jefferson, Cecil
Kingsley, Thelma
Kingston, Lorraine
Ladders, Ethel
Lennon, Lucille
Lorraine, Hazel
Lloyd, Bert, Miss
McDonald, Ethyle
Melvin, Babe
Mann, Josephine
Maguire, Margaret
Norris, Anna
Orner, Emma
Raymond, Mildred
Ross, Caroline
Raymond, Alice
Smith, Kitty
Terry, Ethel G.
Whitney, Dolores

## KEENEY'S

**(Last Half)**

Opening the bill at this house were two exponents of the black art. Billed as the Nevadas, the two performers worked out their routine so fast that the house had not a chance to get onto even the most simple of the stunts. Closed to several bows.

McDermot and Vincent, man and woman, had little difficulty in holding down number two spot. Indeed, their material was clever, and, while the subject was the much overworked matrimonial quarrel, the fight was so well staged that the audience sent them off for four bows, which they deserved. The woman possesses a most pleasing voice, and used it with songs which showed careful selection.

McCarthy and Stenard, also man and woman, with good material put over in bad style, did not go well, as a result. An unbilled "judge" sat on an elevated throne labelled "Divorce Court." While the material, as aforementioned, was excellent, it did not register, due to the fact that both performers spoke much too rapidly.

Julia Kelety, an attractive singer, with an excellent voice, held the audience in the palm of her hand for her allotted time, posing as a French girl, she sang several songs, first in English, lastly in French. She scored a big hit.

White's Jazz Revue, an all colored troupe of performers, got away big. Several songs, dances, and selections were done and scored a success.

Harry Bewley and company, consisting of a man and woman, with Mr. Bewley, were a big success. The trio did their work well, and closed with a burlesque on opera that was fine.

The Ponchinelli Troupe, six acrobats, one colored boy, did well in the closing spot.

D. S. B.

### ARBUCKLE TRIAL STARTS

SAN FRANCISCO, Jan. 9.—The second manslaughter trial of Roscoe C. ("Fatty") Arbuckle, charged with having caused the death of Virginia Rappe, will begin Wednesday.

The case had been set for to-day, but the District Attorney announced that he desired to try the defendant this time on a Grand Jury indictment instead of the police court complaint, which Arbuckle faced in his first trial. Arbuckle pleaded not guilty to the indictment accusation.

Both sides stipulated that if the second trial is still in progress January 30 a recess will be taken on that date to allow Gavin McNab, Arbuckle's chief counsel, to argue the Mary Pickford divorce appeal in the Nevada Supreme Court.

### NEW POLICY FOR LOEW'S

SAN FRANCISCO, Jan. 9.—Beginning with last week, the Casino bill does not play vaudeville acts in conjunction with the Will King Musical Comedy Co. Instead of the usual three or four vaudeville acts which preceded the King show, the King Co. interlopes several specialty turns which give him a chance to run his musical comedy fully an hour and a half instead of one hour as heretofore. With this change the Casino *does away with several stage hands*, as King in addition to the regular vaudeville stage hands, heretofore supplied his own staff.

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